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# JEWELRY DESIGNS

WITH ART GLASS BEADS



Detailed instructions, photos, and illustrations

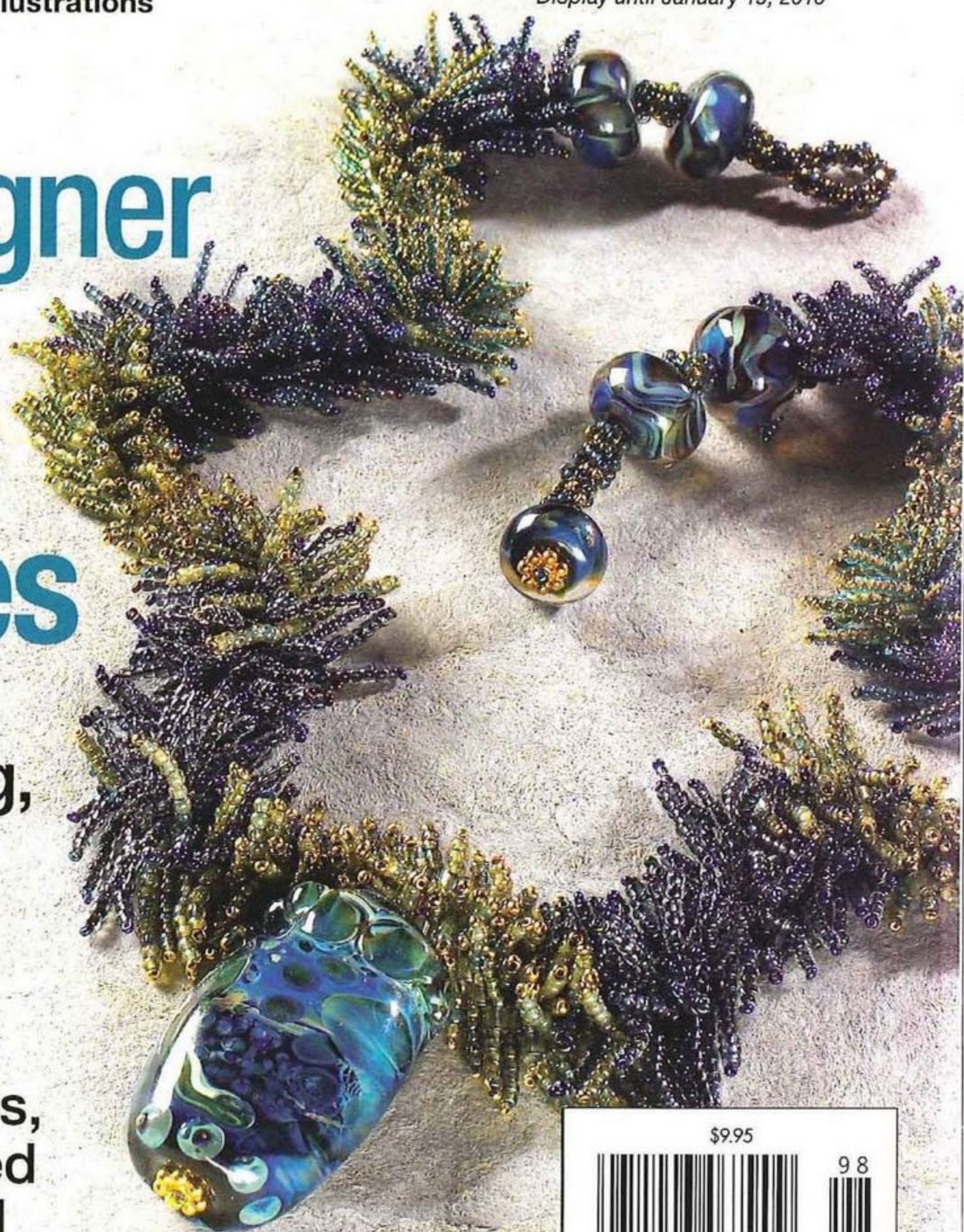
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Surround a hand-crafted  
bead with lush fringe, p. 7



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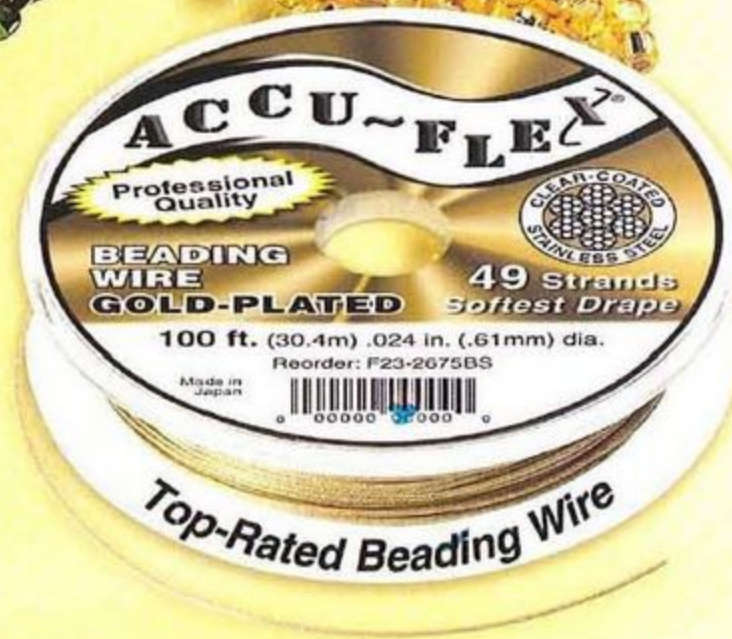
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**FROM the EDITOR**



This special issue is near to my heart because it spans *Bead&Button's* partnerships in the jewelry-making world. It connects our readers and contributors with art-glass bead artists, and embraces our Bead&Button Show attendees, instructors, and exhibitors, along with our Bead Dreams artists. Everyone in this large family loves beads, art, and crafts and is always looking for creative new ways to use beads and components. This special issue gives us beautiful projects to complete, plus added inspiration for making our own original jewelry.

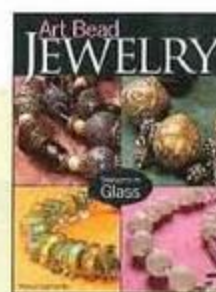
I have to admit that I'm partial to individually handmade beads and am especially drawn to lampwork. Even before I attempted lampworking myself (to much comic relief!), I could see by looking deep into art-glass beads that flameworkeing glass is not for the faint of heart. It takes a discerning eye for shape, color, texture, and more — not to mention agility. The finished beads set the stage for the creation of amazing art jewelry, as they are paired in unique combinations with a variety of other materials.

There is another reason for my fondness for this issue: It marks the completion of a special *Bead&Button* collaboration with the International Society of Glass Beadmakers (ISGB). The 20 projects presented here were among 48 pieces of jewelry juried into Convergence: Contemporary Jewelry Design with Art Glass Beads, our competition with the ISGB. The competition drew more than 140 entries from pairs of lampworkers and jewelry designers who teamed up on their pieces — many never having met before! In 2009, the ISGB took the exhibit across the U.S. to the Ohio Glass Museum in Lancaster; the Bead&Button Show in Milwaukee, Wis.; and Windisch-Hunt Fine Arts Gallery in Coconut Grove, Fla.

The pieces from the exhibit that we selected for this issue represent an eclectic mix of techniques, styles, and materials for all skill levels and budgets. I encourage you to try them all in variation, and enjoy the beautiful jewelry that you create using your own craftsmanship and artistic eye.

*Ann Dee Allen*

Editor, *Bead&Button*  
editor@beadandbutton.com



To make even more jewelry with art-glass beads, order *Art Bead Jewelry: Seasons in Glass* by Karen Leonardo. You can find this 112-page book with 25 new designs and complete instructions at [KalmbachStore.com](http://KalmbachStore.com).

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# JEWELRY DESIGNS WITH ART GLASS BEADS

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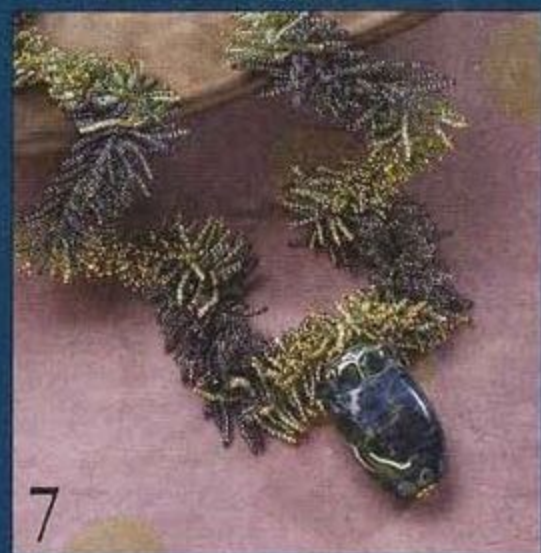
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An online gallery of art-glass bead jewelry, free technique videos, our Reader's Glossary, and more

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A guide to techniques in this issue

## COVER STORY



**Fringe benefits**  
Connect peyote stitch curves and embellish with fringe for a necklace with a glass-bead pendant and clasp.  
by Jacqueline Johnson



**Bead hypnotic**  
Embroider a necklace of colliding circles, each centered around a glass disk.  
by Tracy Van Niel



**Garden art**  
Cut and shape metal flowers and wire-wrap leaves to construct an organic necklace.  
by Melissa Cable



**Glass chimes**  
Use wirework harnesses to cluster disk beads at the front of a strung bib necklace.  
by Leslie Kaplan



**Turning tides**  
Stitch free-form peyote around a handful of art-glass and accent beads for a necklace inspired by the sea.  
by Jewels



**Bold layers**  
Combine herringbone and peyote stitch in a striped cuff with a glass focal and a pair of wirework clasps.  
by Diane Hertzler



**Heart's content**  
Suspend a silver-lined heart bead from a quartet of strung and knotted necklace strands.  
by Beth Williams



**Lava lights**  
String explosions of accent beads on a necklace of art-glass and lava beads.  
by Ronnie Lambrou



**Beaded bead caps**  
Combine stitches to crown glass coin beads with seed beads in a pair of earrings.  
by Amy Johnson



**Out of this world**  
Shape wire components to frame a solar system of focal beads for a stellar necklace.  
by Maria Elena de los Santos



**Whirling waterfall**  
Stitch beaded tendrils tipped with disk beads to dangle from a peyote necklace.  
by Kelly Wiese



**Making meaning**  
Kristen Frantzen Orr and Maggie Roschyk share the secrets of their collaboration.  
by Ann Dee Allen



**Radiating rings**  
Embroider rings around glass disk beads for a necklace connected by peyote links.  
by Maggie Roschyk



**Waxing poetic**  
Use linen-wrapped wire components to construct a necklace that frames an art-glass pendant.  
by Joan Reeder Babcock



**Winding waves**  
Dangle a focal bead from a multistrand necklace that finishes with brick stitch and a clever toggle clasp.  
by Irene Landaw



**Fanciful flora**  
Stitch glass flowers, buds, and leaves to a necklace of free-form peyote.  
by Judy Saye-Willis



**It takes two**  
Coil wire, then wind the coils into a necklace with an art-glass focal and dangles.  
by Melanie Schow



**Twist, retwist**  
Use Cellini spirals to create unique bails for a pair of focals in a multistrand fiber necklace.  
by Cindy Cohn



**Frost advisory**  
Solder a decorative frame to make an art-glass pendant for a wirework necklace.  
by Erica Stankwytch Bailey



**Set it right**  
Bezel a focal bead with right-angle weave and crossweave, then stitch it to a necklace of split herringbone.  
by Genevieve Martineau



**Sticks around**  
Drop organic-looking art-glass beads from a herringbone collar with an unusual closure.  
by Sally Shore

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### Online gallery

View more projects featured in ISGB's Convergence exhibit in our online photo gallery. Go to [BeadAndButton.com](http://BeadAndButton.com) and click on the Community tab.



Mean Green Mother Earth designed by Cyndie Smith



### VIDEOS

Watch these demonstrations at [BeadAndButton.com/videos](http://BeadAndButton.com/videos)



- **Pearl knotting**, used in "Heart's content" (p. 30)



- **Beaded backstitch**, used in "Radiating rings" (p. 50) and "Bead hypnotic" (p. 12)



- **Macramé knots**, used in "Waxing poetic" (p. 55)



- **Brick stitch**, used in "Winding waves" (p. 60)



- **Basic wireworking techniques**, used in "It takes two" (p. 66)

Visit the Web site of our sister publication *Art Jewelry* magazine at [ArtJewelryMag.com](http://ArtJewelryMag.com) to watch a video demonstrating soldering techniques, used in "Frost advisory" (p. 74), and one demonstrating sawing metal, used in "Garden art" (p. 16).



### HOW TO

### FREE Convergence project

Download instructions to make a free-form peyote necklace designed by Connie Nabholz at [BeadAndButton.com/freeprojects](http://BeadAndButton.com/freeprojects).



### Beader's GLOSSARY

Find out more about beading materials and terminology in the online Beader's Glossary at [BeadAndButton.com/glossary](http://BeadAndButton.com/glossary).



Bugle beads



Split-ring pliers



Triangle beads



### Maggie's MUSINGS

Learn more about design in Maggie Roschyk's blog "When beading with color, less can be more" at [BeadAndButton.com/MaggiesMusings](http://BeadAndButton.com/MaggiesMusings).

### PLUS

- **SEARCH** for more projects at [BeadAndButton.com/projects](http://BeadAndButton.com/projects).
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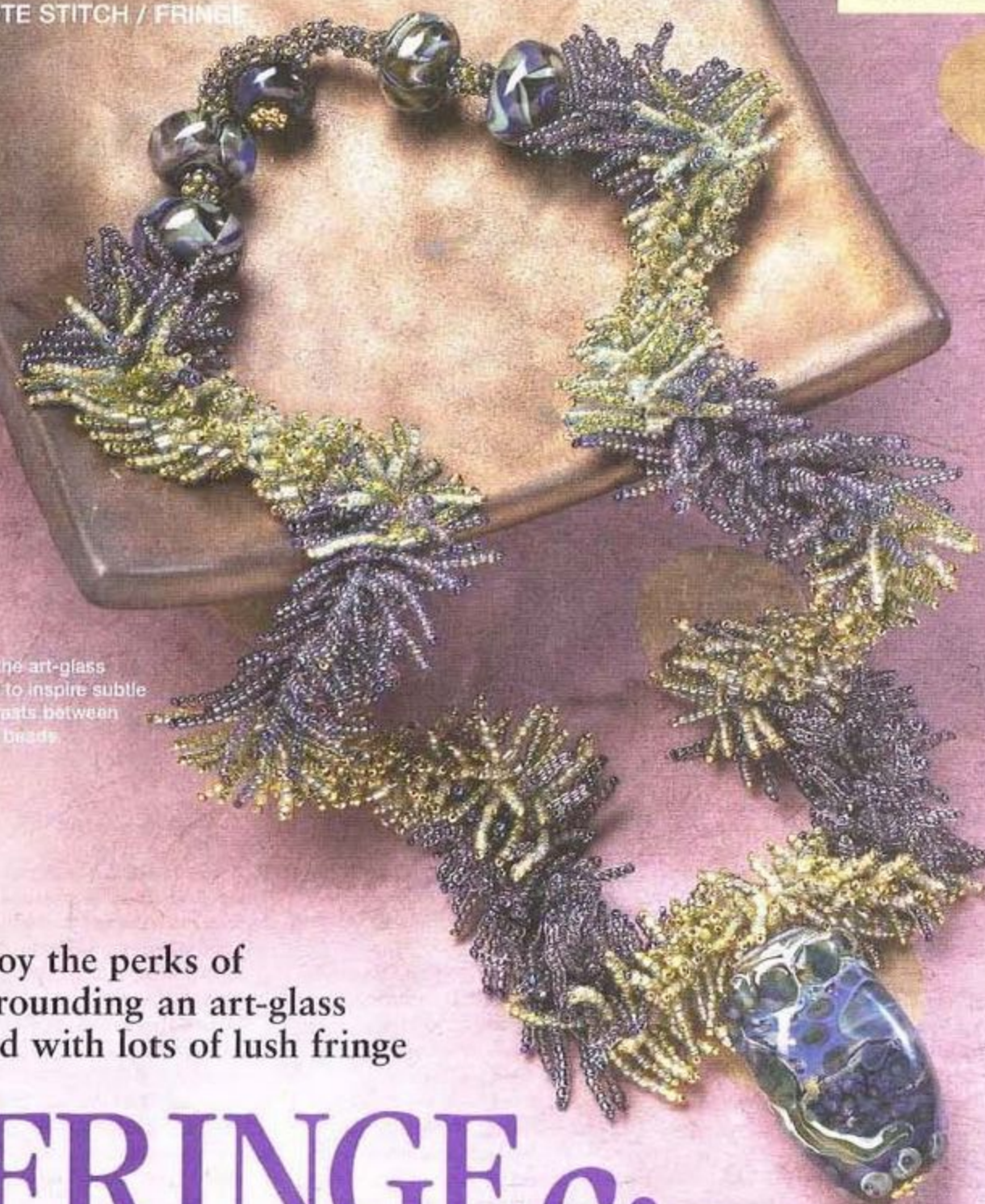
### PEYOTE STITCH / FRINGE

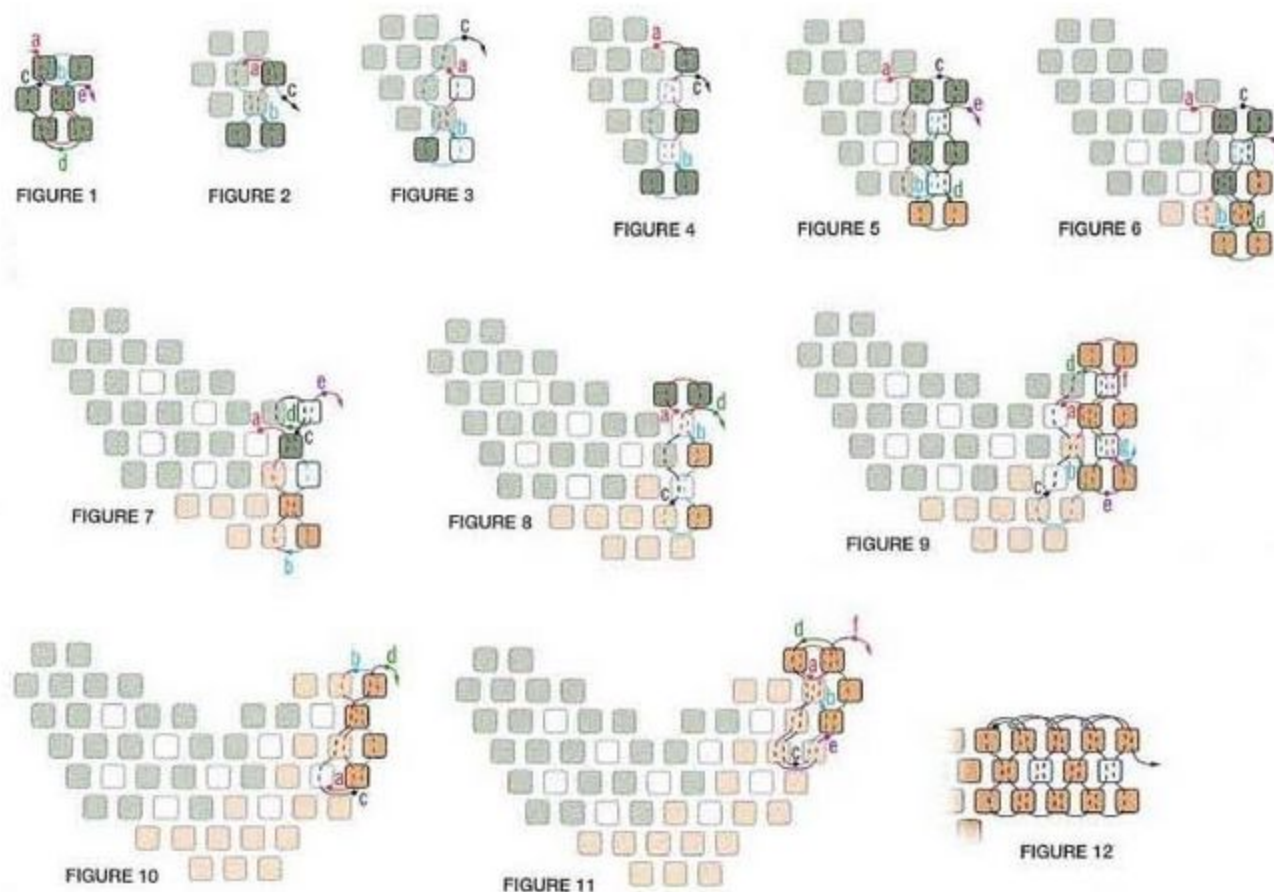
Use the art-glass bead to inspire subtle contrasts between seed beads.

Enjoy the perks of surrounding an art-glass bead with lots of lush fringe

# FRINGE benefits

designed by Jacqueline Johnson





Diagonal peyote creates curved components that define the zigzag shape of the base in *Seaswept*, which highlights Bonny Corner's organic lampworked beads.

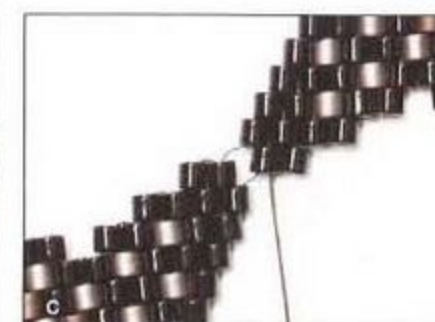
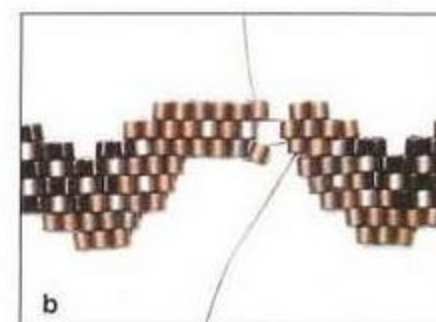
## step by step

### Curved components

**[1]** On 2 yd. (1.8 m) of thread (Basics, p. 87), pick up four color A 8° cylinder beads, leaving a 15-in. (38 cm) tail. Skip the last two As, and sew back through the next A (figure 1, a-b). Pick up an A, and sew through the first A picked up (b-c). Pick up an A, skip an A, and sew through the next A (c-d). Sew up through the next two As (d-e).  
**[2]** Pick up an A, and sew through the next A (figure 2, a-b). Pick up two As, and sew back through three As (b-c).  
**[3]** Pick up a color C 8° cylinder bead, and sew through the next A (figure 3, a-b). Pick up a C and an A, and sew back through three As (b-c).

**[4]** Pick up an A, and sew through the next C. Pick up an A, and sew through the following C (figure 4, a-b). Pick up two As, and sew back through the previous C, A, and C (b-c).  
**[5]** Pick up an A, and sew through the next A. Pick up an A, and sew through the following A (figure 5, a-b). Pick up a C, and sew back through the last A added. Pick up a C, and sew through the next A (b-c). Pick up an A, and sew back through the last C added. Pick up an A, and sew through the next C (c-d). Pick up two color B 8° cylinder beads, and sew back through the previous C, A, and C (d-e).  
**[6]** Pick up an A, and sew through the next A. Pick up an A, and sew through the next B (figure 6, a-b). Pick up a B, and sew back through the last A added.

Pick up a C, and sew back through the next A (b-c). Pick up an A, and sew back through the last C added. Pick up a B, and sew through the next B (c-d). Pick up two Bs, and sew through the previous B, A, and C (d-e).  
**[7]** Pick up an A, and sew through the next B. Pick up a B, and sew through the following B (figure 7, a-b). Pick up a B, and sew back through the last B added. Pick up a C, and sew through the next A (b-c). Pick up a C, and sew through the adjacent A (c-d) and the new C (d-e).  
**[8]** Pick up two As, and sew back through the last C added (figure 8, a-b). Pick up a B, and sew through the next C. Pick up a B, and sew through the adjacent B (b-c). Sew back through the next C, A, and C (c-d).  
**[9]** Turn, pick up a B, and sew through the next B (figure 9, a-b). Pick up a B, and sew through the next B and the adjacent B (b-c). Sew up through the next C, B, C, and A (c-d). Turn, pick up



## materials

necklace 17 in. (43 cm)

- art-glass beads
  - 35-40 mm focal bead
  - 5 13-18 x 8 mm
- 8° Japanese cylinder beads
  - 8 g color A
  - 9 g color B
  - 3 g color C
- 11° seed beads
  - 15 g each of 2 colors: D, E
  - 13 g each of 2 colors: F, G
- 13° Charlottes or 15° seed beads
  - 3 g each of 2 colors: H, I
- 3 g 15° seed beads
- 2 1.6 x 5.1 mm spacers
- nylon beading thread
- beading needles, #12

a C, and sew back through the next B. Pick up a C, and sew through the next B (d-e). Pick up a B, and sew through the last C added. Pick up a B, and sew through the next C (e-f). Pick up two Bs, and sew back through the previous C, B, and C (f-g).  
**[10]** Turn, pick up a B, and sew back through the next B. Pick up a B, and sew through the next B (figure 10, a-b). Pick up a B, and sew through the last B added. Pick up a B, and sew through the next B (b-c). Sew back through the adjacent C and the next three Bs (c-d).  
**[11]** Pick up two Bs, and sew back through the B your thread just exited (figure 11, a-b). Pick up a B, and sew through the next B (b-c), the adjacent B, and the next three Bs (c-d). Sew through the adjacent B, pick up a B, and sew through the next B (d-e). Sew through the next B, the adjacent B, and the next three Bs (e-f). Leave the working thread and tail, and set the component aside.

**[12]** Repeat steps 1-11 to make a total of 10 curved components, but leave a 6-in. (15 cm) tail in step 1.

### Connecting the curves

**[1]** Lay out the curved components on your work surface, placing two color A ends together in the center to define the middle of the necklace. An odd-count peyote strip will provide a space for the focal bead to hang. Arrange the remaining components A end to A end, and B end to B end, flipping every other component to produce a zigzag effect (photo a).  
**[2]** Using the working thread from one of the center components, pick up a B, turn, and sew back through the next B. Pick up a B, and sew back through the next B. Pick up a B, and work an odd-count peyote stitch turn (Basics and figure 12). Continue in odd-count peyote for the next six rows, referring to figure 12 for the bead color changes.  
**[3]** Sew through the end B on the other center component. Sew back into the

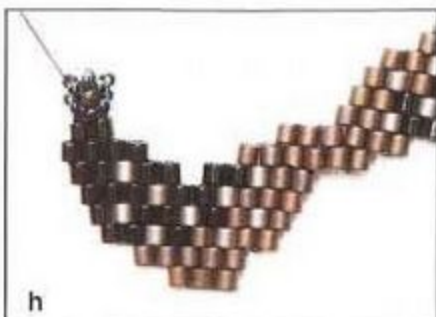
first component (photo b), reinforce the join several times, ending the working threads and tails (Basics).

**[4]** Connect one center component to the next component using a square stitch (Basics) thread path (photo c), making sure the join is secure, but not too full of thread, so there is still room in the beads to add fringe. End the thread. Repeat with the remaining curved components.

## Art-glass beads

### Focal bead

Add a comfortable length of thread to the peyote strip connecting the two center curved components, and exit a color C. Sew through the next edge B, closest to the center. Pick up the focal bead, a spacer, and an 11° seed bead of any color. Sew back through the spacer, the focal bead, and into the peyote strip (photo d). Reinforce the join several times.



#### End beads

- [1] On one end of the base, add a comfortable length of thread, and exit one of the edge As. Pick up four color D 11° seed beads, and sew through the first D again to form a small ring (photo e). Sew through two 11°s to exit the opposite 11° in the ring. Sew through the adjacent edge A on the base, retrace the thread path several times, and sew through the other two Ds in the ring to secure the join. Exit a D (photo f).
- [2] Pick up a D, and sew through the next D in the ring. Repeat to complete the round, stepping up through the first D in the new round (photo g).
- [3] Work two rounds of tubular peyote stitch (Basics) off the previous round using color E 11° seed beads. Work one more round using Ds (photo h).
- [4] Pick up a small art-glass bead and four Ds. Sew through the first D again to form a ring. Sew back through the art-glass bead and into the last round of peyote. Sew back through the art-glass bead, and through the opposite D in the ring. Secure the ring by sewing through the other two Ds in the ring and the other two Ds in the last round of peyote (photo i). Exit a D in the new ring.
- [5] Work two rounds using Es, two rounds using Ds, two rounds using Es, and the last round using Ds (photo j).
- [6] Attach another art-glass bead as in step 4.

- [7] Work in tubular peyote, alternating two rows of Es and Ds until your tube is 2 in. (5 cm) long. Don't end the thread.
- [8] Repeat steps 1-7 on the other end of the necklace.

#### Clasp

- [1] Exiting a D in the last round of peyote, pick up a 15° seed bead, and sew through the previous D in the round. Pick up a 15°, and sew through the D your thread exited at the start of this step (photo k) creating a new ring.
- [2] Work in tubular peyote using two 15°s per round (photo l) until you have enough rounds to accommodate the clasp bead. Making sure the tube isn't twisted, connect the last round of 15°s to the remaining two Ds in the last round of Ds (photo m). Retrace the thread path, and end the thread.
- [3] Lay the remaining art-glass bead on the finished peyote loop as it would sit

when clasped. Count the number of rounds that make up the first side of the loop next to the clasp bead and add two. Work that many rounds of tubular peyote using 15°s on the other end of the necklace. Work the next three rounds as follows: a D and a 15°; two 15°s; a 15° and a D. Work the same number of rounds as the first half of the loop. Connect the loop as before, making sure the two Ds sit along the outer edge of the loop and line up in the same plane.

[4] Sew back through the beadwork to exit the first D, and attach the clasp bead by picking up three Ds, the clasp bead, a spacer, and a D. Skip the last D, and sew back through the spacer, the art-glass bead, and two Ds. Sew through the beadwork to exit the other D on the peyote loop (photo n). Retrace the thread path several times, and end the thread.



FIGURE 13



#### Fringe

The fringe is added to the base As and Bs only. Do not add fringe to the Cs — they are there to allow space for the fringe. Refer to figure 13 to determine how many fringe beads to add to each base cylinder. The numbers indicate the total number of fringe beads to add to each cylinder. Use Ds and Es when exiting an A and use Fs and Gs when exiting a B. Make each fringe by picking up the indicated number of 11°s, then pick up a Charlotte, in color H for the Ds and Es, and in color I for Fs and Gs. Sew back through the 11°s and back into the base. Make two fringes per cylinder, one exiting each side. Switch the fringe colors so the same color doesn't repeat on one side of a cylinder in a row (figure 14). End and add thread as needed. •

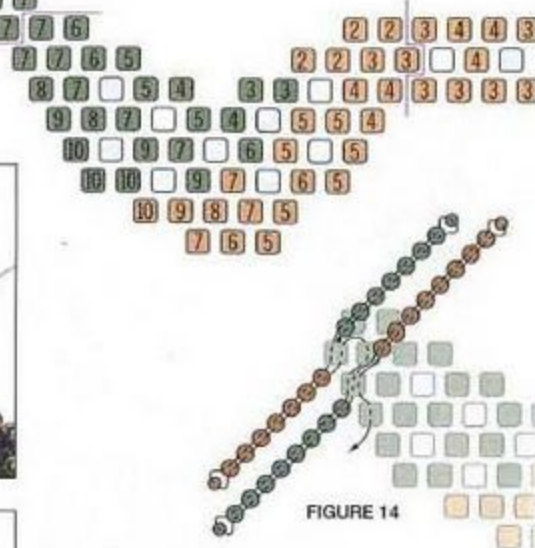


FIGURE 14



#### DESIGNER'S NOTE:

If your art-glass beads have large holes, fill the holes with smaller beads, such as 11° cylinders or 15° seed beads. This will help the large beads sit straight.

#### Jewelry designer

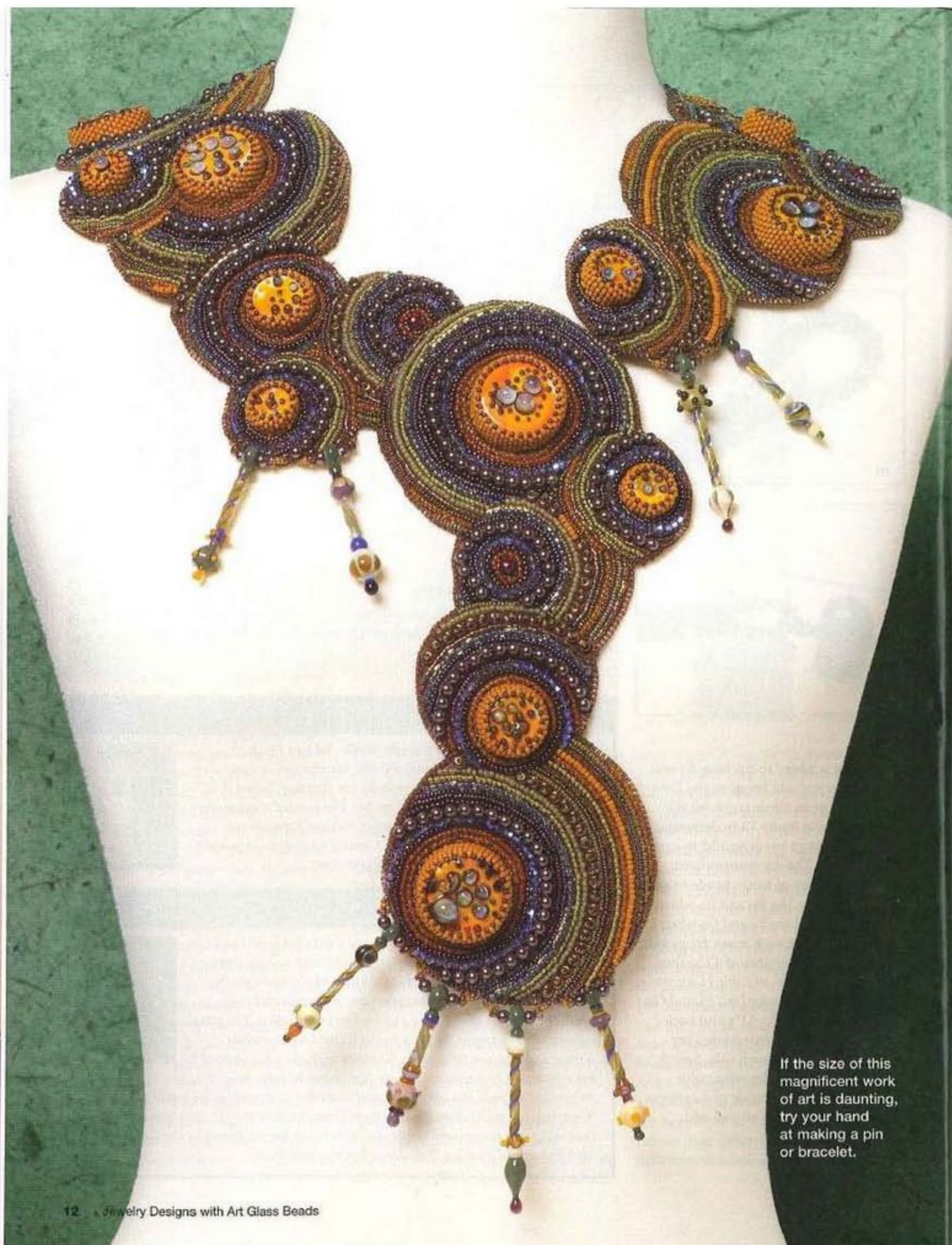
Jacqueline Johnson uses a single needle and tiny beads to explore the characteristics and push the possibilities of basic stitch structures. Each new piece leads her to a new "what if...?" She loves seeing how things go together. Her reward is capturing space and light in a three-dimensional, textural form that is innovative yet eminently wearable. Contact Jacqueline at jackie@jjattic.com, or visit her Web site at jjattic.com.



#### Bead artist

Bonny Corner is driven to create beauty with her hands and is fascinated by the incredible colors in the borosilicate palette, which drew her into lampworking. Each time she works in the flame, she chooses colors that reflect her emotions, and she's reminded of other worlds that exist in her imagination. The glass seems to dictate where she goes as she focuses on its molten texture and her own reflections. Working with glass has opened her eyes to much of nature's beauty. She strives to learn new techniques through education that will assist her in exploring the world of glass. Bonny's home studio is in the Houston, Texas, area, in the U.S. She lives with her husband, two retired greyhounds, and two cats. Contact Bonny at cornerbonny@earthlink.net, or visit her Web site at bonnycorner.com.





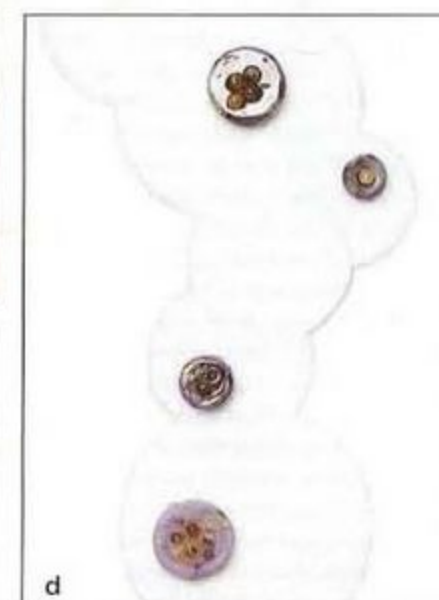
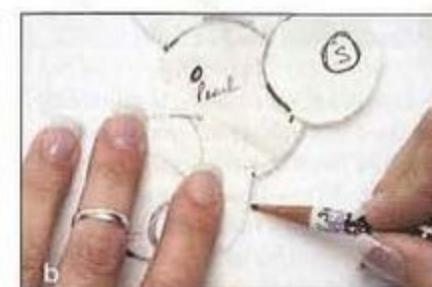
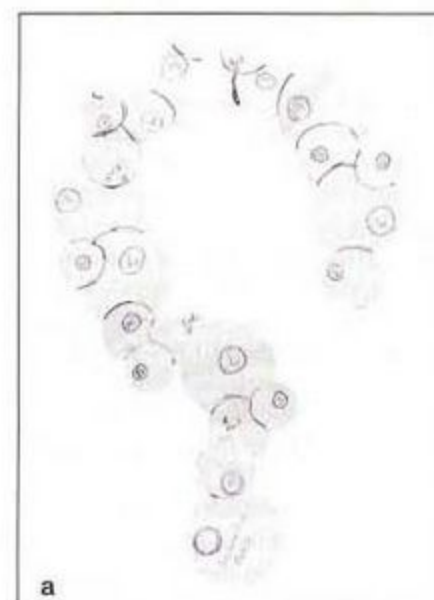
If the size of this magnificent work of art is daunting, try your hand at making a pin or bracelet.

BEAD EMBROIDERY / PEYOTE STITCH

# BEAD hypnotic

designed by Tracy Van Niel

Construct an embroidered collar that demands attention



Piecing together a large beaded necklace requires a lot of planning. The challenge was overcome by using large pieces of supportive backing material in *Pahoehoe Pools*, which highlights Pamela Wolfersberger's art-glass beads. This collaboration of design and detail is a sight to behold.

## stepbystep

### Embroidered circles

**[1]** Determine the layout for the design you want to make. The necklace shown has seven large, nine medium, and six small circles. Each large circle is 3 in. (7.6 cm) in diameter, each medium circle

is 2 in. (5 cm) in diameter, and each small circle is 1½ in. (3.8 cm) diameter. Use a compass or round objects to make the desired number of circles, and cut them out. Tape them together as desired to make a template, and wrap it around your neck or wrist as you connect them to make sure the design will fit and lie

properly. Adjust the template as necessary. Once your template is complete (**photo a**), trace it onto the Pellon or Timtex foundation (**photo b**). Cut out the foundation, and lightly sketch the arrangement of complete and partial circles (**photo c**). The embroidery instructions below explain which beads were used in the necklace shown. To customize your piece, mix and match bead colors to suit the size of your disk beads and the size and shape of the circles.

**[2]** Glue the disk beads to the foundation using E6000, varying the position of

## EDITOR'S NOTE:

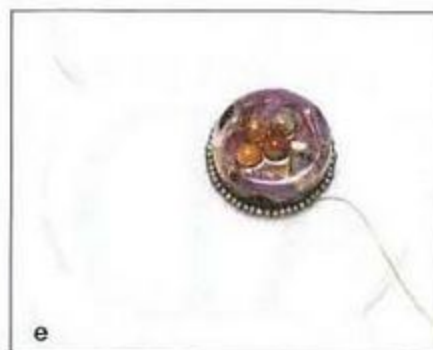
Using smaller focal beads will reduce the size of this piece considerably. — Anna

## materials

necklace 18 x 11 in. (46 x 28 cm)

The jewelry shown uses the following materials. Your materials may vary depending on the project you choose to make.

- art-glass disk beads  
7 2.5 cm (large)  
3 2.2 cm (medium)  
8 1.9 cm (small)
- 9 art-glass scepter beads (optional)
- 5 5–6 mm pearls
- 400 4 mm pearls, color G
- 250 4 mm rondelles, color N
- 720 3 mm bicone crystals, color J
- 11 g 10° triangle beads, color K
- 35 g 11° seed beads, color A
- 10 g 11° seed beads, color D
- 10 g 11° seed beads, color E
- 20 g 11° seed beads, color F
- 10 g 11° seed beads, color L
- 10 g 11° seed beads, color M
- 20 g 11° cylinder beads, color Q
- 20 g 13° Charlottes, color H
- 25 g 13° Charlottes, color P
- 30 g 15° seed beads, color C
- 10 g 15° seed beads, color I
- 10 g 15° seed beads, color O
- 10 g 15° seed beads, color B
- ball-and-socket clasp
- heavy-weight non-woven Pellon or Timtex foundation, large enough to accommodate finished piece
- Ultrasuede, large enough to accommodate finished piece
- nylon beading thread or Fireline 4 lb. test
- thread conditioner
- beading needles, #12
- E6000 adhesive



the disk beads on each circle (photo d).

**[3]** On 2 yd. (1.8 m) of conditioned thread or Fireline, tie an overhand knot (Basics, p. 87) as close as possible to one end. Sew through the foundation from back to front close to a hole in a disk bead. Sew through the disk bead and back through the foundation. Retrace the thread path several times, and exit through the front of the foundation next to the outer edge of the disk bead.

**[4]** To make a beaded bezel around the disk bead, use beaded backstitch (Basics) to make a ring around the disk, using an even number of color A 11° seed beads (photo e). Sew through all the As in the ring to snug up the beads to the base of the disk, and exit any A in the ring.

**[5]** Using As, work as many rounds of tubular peyote stitch (Basics) as necessary to cover the side of the disk bead, plus one more round (photo f). **[6]** Work a round of peyote using color B 15° seed beads, snugging up the beads around the disk (photo g). End the thread (Basics).

**[7]** Repeat steps 4–6 to bezel the remaining disk beads using As and Bs. For the circles that do not have a disk bead, sew a pearl to the foundation.

**[8]** To work the bead embroidery on a large circle, condition 2 yd. (1.8 m) of

thread or Fireline, knotting the end as before, and exiting the foundation next to the bezel. Work a round of beaded backstitch in each of the following bead colors: C, D, E, F, J, H, G, F, B, K, L, and M. To work a round of stop stitch (Basics), pick up an N and an O. Skip the O, and sew back through N. Repeat to complete the round, then continue rounds of backstitch using colors O, P, Q, L, D, A, Q, P, O, and D, or until you reach the outline of the circle. End and add thread (Basics) as needed.

**[9]** Continue embroidering the remaining circles as in step 8, completing them in the desired order.

For the medium circles, work one round of backstitch in each of colors C, D, E, J, B, E, G, B, I, K, and Q. Work a round of stop stitch using Ns and Os, then continue working rounds of backstitch using colors D, A, P, O, D, Q, L, and O.

For the small circles, work one round of backstitch each in colors C, F, J, B, I, G, Q, L, O, Q, P, D, P, A, M, and O.

For the pearl circles, work one round of backstitch each in colors C, E, F, J, I, H, G, F, I, K, O, and M. Work a round of stop stitch using Ns and Os, then continue in backstitch using colors Q, P, D, and A. End all the threads.



## Finishing

**[1]** Trim the foundation as close to the beadwork as possible without cutting the threads from the embroidery. Glue the Ultrasuede to the back of the foundation, and allow it to dry. Trim the Ultrasuede to fit the foundation.

**[2]** Knot the end of a 2-yd. (1.8 m) thread, and sew through the foundation close to the edge, concealing the knot between the foundation and the Ultrasuede.

**[3]** Pick up an O, and sew through the Ultrasuede and the foundation. Sew through the O again. Repeat around the edge, ending and adding thread as needed (photo h). Sew through the edge to exit where you want to position the clasp.

**[4]** Determine where you want to place the clasp, and use whip stitch (Basics) to stitch it into place on the Ultrasuede.

## Fringe (optional)

Exit an edge O bead where you want to attach a scepter bead. Pick up an O, an A, an N, an I, a scepter bead, an I, an N, an A, and an O. Skip 12 Os along the edge, and sew through the next O (photo i). Retrace the thread path to secure the beads. Repeat to add more fringe as desired, and end the thread. •

## Jewelry designer

Tracy Van Niel's continuing fascination with color and texture has led her to become involved with various hand crafts throughout the years. During a visit to a specialty shop over three years ago, she stumbled across some vintage glass beads, and her journey with beads, bead weaving, and bead embroidery began. As an avid appliqué quilter, Tracy considers the use of a needle and thread an extension of her self-expression, and she loves using vintage glass beads and one-of-a-kind stone, glass, and ceramic cabochons. Tracy is a specifications writer for an architectural firm, and the attention to detail required for her "real" job has enhanced the craftsmanship of her jewelry designs. She is inspired by strong, earthy colors and is drawn to simple forms that incorporate movement. Her work has been featured in several online galleries and national publications. Entering her first bead competition last year, she was thrilled to be selected as a finalist in the 2008 Bead Dreams international competition. She is also a part-time instructor at the Gahanna Bead Studio, based in Columbus, Ohio, in the U.S. Contact Tracy at [tvanniel@designgroup.us.com](mailto:tvanniel@designgroup.us.com).



## Bead artist

The excitement of color, texture, and design drives Pamela Wolfersberger's work in a multitude of directions, while her Ohio State University education in textiles provides a concrete foundation in style, proportion, and analysis. She's primarily known for her lampworked glass beads and vessels, but also explores mixed-media work. She incorporates various types of metalwork into her jewelry designs, including PMC and cold-worked metals, handmade felt, and seed beads. Her small glass vessels and teapots are testimony to the challenge of balance, proportion, and color in the fluid medium of glass. Pamela's work has been exhibited at SOFA Chicago by Mostly Glass Gallery. She is also the recipient of numerous awards and honors, including the Dominic Lubino award for Excellence in Glass and both the International Society of Glass Beadmakers (ISGB) Out of the Box competition and Convergence. Additionally, Pamela has been profiled in The Annealer magazine, Lapidary Journal, and most recently in Bead&Button in August 2008. Her work can be seen in Belle Armoire and Flow magazines, and some of the books that feature Pamela's work are 1000 Glass Beads and Glass Bead Workshop. Pamela teaches from her home studio near Columbus, Ohio, and across the country. She has two immensely creative children and a husband, Stan, who is the love of her life. Contact Pamela at [pamela@pamelakaydesigns.com](mailto:pamela@pamelakaydesigns.com), or view her Web site at [pamelakaydesigns.com](http://pamelakaydesigns.com).



Pamela's color sense was helpful in determining the scheme of the necklace.

# GARDEN art

Venture into basic metalwork to create three-dimensional flowers and woven-wire leaves for a dramatic yet wearable necklace

designed by **Melissa Cable**

This necklace is a great beginner metalworking project. Once you've tried the three-petal flowers and basic leaves, you'll start dreaming up your own variations.

Kerri Fuhr's nature-themed bead sets made perfect companions for my metal flower clusters. The depth and detail of the silver components showcase the elegant glass elements and make all the pieces work together harmoniously.

## stepbystep

### Flowers

**[1]** Copy or scan the template (figure), and print it onto a sheet of labels so that you have 18 template labels. Cut out the templates.

**[2]** Texture a blank disk or silver sheet if desired. Remove the back from a label, and attach to the blank (photo a).

**[3]** Using metal shears or a jeweler's saw, cut along the straight lines on either side of the stamen to the center circle (photo b). Raising these legs will make it easier to cut the petal shapes.

**[4]** Cut along the outer edges of the petals to remove the black portions of the template (photo c).

**[5]** Using hole-punch pliers or a screw-down hole punch, punch a small hole in the center of the flower (photo d).

**[6]** Shape each flower into a cup: With a rubber block beneath the flower, use a flathead screwdriver and hammer or mallet, and strike a V shape into each petal with the point toward the center (photo e), or use a dapping block and rounded punch and hammer (photo f).

**[7]** Using metal files, file along each edge of the petals and the stamen to refine the shape and remove any burrs.

**[8]** Using roundnose pliers, grasp each stamen at the end, and roll it toward the center of the flower to make a loop (photo g).

**[9]** Repeat steps 2–8 to make a total of 18 flowers.

Peel off the template labels, and polish as desired.

### Leaf components

**[1]** Cut a 5-in. (13 cm) piece of 18-gauge wire, and make a U shape in the center. Use your fingers to create a leaf shape, and cross the ends of the wire through the wire ball bead (photo h).

**[2]** Using roundnose pliers, grasp an end of the wire, and roll it into a double loop beside the bead. Repeat with the other end (photo i).

**[3]** Cut a 1-yd. (.9 m) length of 26-gauge wire, and coil one end around the tip of the leaf (photo j). Trim the short end close to the frame, and use chainnose pliers to press it in.

**[4]** Pull the 26-gauge wire through the center of the frame, and over the opposite side, near the coils. Wrap the wire around to the back of the frame, and go back through the center (photo k). Continue weaving until you reach the wire ball bead, then coil the wire around the leaf frame once or twice to secure it, and trim.

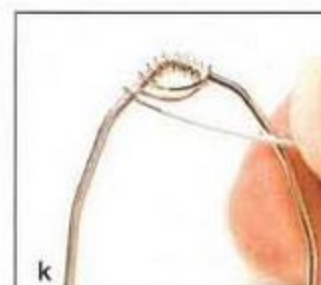
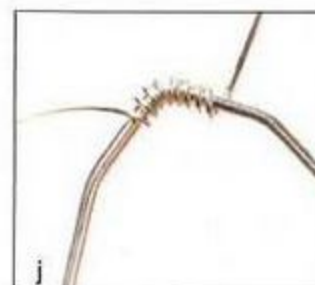
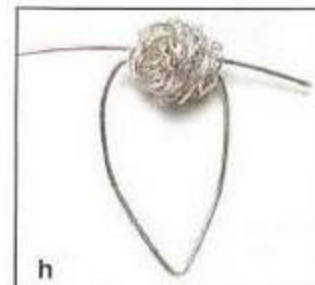
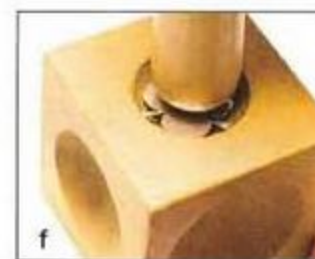
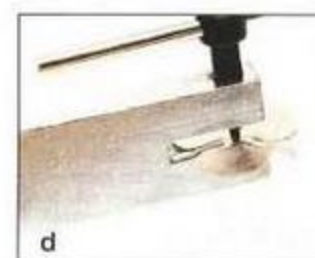
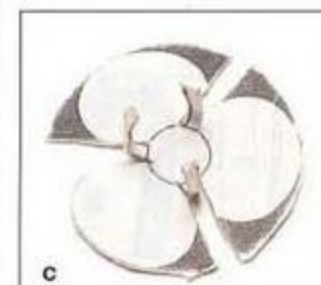
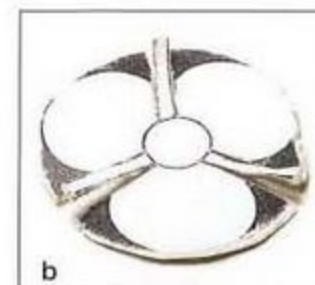
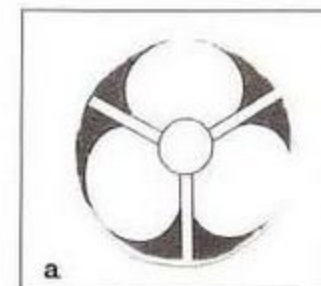
**[5]** Repeat steps 1–4 to make five more leaf components.

**[6]** Cut a 1½-in. (3.8 cm) piece of 18-gauge wire, and string a wire ball bead. Make a loop on each side of the bead. Repeat to make a second leaf-less component.

**[7]** If desired, patinate the leaf and leaf-less components using liver of sulfur and following the manufacturer's instructions.



FIGURE





**EDITOR'S NOTE:**  
If you've never tried  
sawing metal or  
cutting with shears  
before, practice with  
a sheet of inexpensive  
copper before moving  
on to silver. — Lesley



#### DESIGNER'S NOTES:

- There are many ways to add textures and finishes to your flowers. Use fine sandpaper for a matte finish, or try a diamond bur bullet- or pear-shaped tip on a flexible shaft for a sparkly stardust finish. The rounded end of a chasing hammer can be used for a hammered finish, or buy patterned silver disks.
- Keep in mind that some textures will work-harden the metal, making it more difficult to cut and shape.
- To make it easier to remove the template labels, first cover your disks with painter's tape.
- After cutting out the flowers, tumble them in a rotary polisher for 45 minutes to get a bright shine.
- If you're using a screwdriver and rubber block to cup your flowers, you may find it easier to roll up the stamen before you shape the flowers.

#### Clasp

- [1] Using your fingers, form the 33 mm soldered hoop into a leaf shape, and begin weaving the clasp with the 26-gauge wire, as in steps 3 and 4 of "Leaf components." When you are two-thirds of the way up the frame, stop weaving, and coil the wire around the frame (photo l) until you meet the weaving on the other side. Trim the wire.
- [2] To make the hook, cut a 3-in. (7.6 cm) piece of 18-gauge wire and a 24-in. (61 cm) piece of 26-gauge wire. Coil the 26-gauge wire around the 18-gauge wire, leaving 1/2 in. (1.3 cm) of bare wire at each end. Bend into a U shape in the center (photo m).
- [3] Curve the bent wire around a dowel or roundnose pliers to make a hook shape. Make a plain loop (Basics, p. 87) on each end of the wire, taking care to make parallel loops of equal size (photo n).
- [4] If desired, patinate the two halves of the clasp using liver of sulfur and following the manufacturer's instructions.

#### Assembly

- [1] If desired, patinate the head pins and remaining 18-gauge wire using liver of

sulfur and following the manufacturer's instructions.

- [2] String a color A 6 mm bead and a flower on a head pin. Repeat with a color B 6 mm and a color C 6 mm, and position the three flowers on a leaf component, sliding the head pins through the wire ball bead. Use chainnose pliers to hook and press the head pins into the wire ball beads to secure the flowers (photo o). Repeat with the remaining flowers and components.
- [3] String an A on a head pin, and make a wrapped loop (photo p and Basics). Repeat with a B and a C.
- [4] Cut a 1 1/4-in. (3.2 cm) piece of 18-gauge wire, and make a plain loop at one end. String a 7 mm glass rondelle, and make a plain loop (photo q). Repeat to make a total of three rondelle components.
- [5] Cut a 1 1/2-in. (3.8 cm) piece of 18-gauge wire, and make a plain loop at one end. String a 12 mm art-glass bead, and make a plain loop. Repeat with the remaining five 12 mms.
- [6] Cut a 2-in. (5 cm) piece of 18-gauge wire, and make a plain loop at one end. String a 15 mm art-glass bead, and make a plain loop. Repeat with the other 15 mm.
- [7] Cut a 2 1/4-in. (5.7 cm) piece of 18-gauge wire, and make a plain loop. String the focal bead, and make a plain loop.
- [8] Open the loop of a rondelle component, and attach the three wrapped loop dangles made in step 3. Close the loop. Open the other loop, attach the loop below the focal bead, and close the loop (photo r).
- [9] Open the loop above the focal bead, attach two

12 mm components, and close the loop (photo s).

- [10] Open the loop of one of the linked 12 mm components, and attach the double loop of a flower component. Close the loop. Repeat on the other side with a second flower component (photo t).
- [11] Open the loop of a 15 mm component, and attach the open loop of one of the attached flower components. Close the loop. Attach another flower component on the other side of the 15 mm (photo u).
- [12] Repeat step 11, substituting 12 mm components for the 15 mm components. Attach a 12 mm and a rondelle component to each end of the necklace (photo v).
- [13] Attach one half of the clasp to the rondelle component on each end of the necklace (photo w).



#### Jewelry designer

**Melissa Cable** is the owner of Beadclub bead store in Woodinville, Wash., in the U.S. Prior to opening her store in 2003, she worked in Washington's wine industry. She has been creating jewelry seriously for more than 10 years and enjoys all mediums. She can be reached at [melissa@beadclub.com](mailto:melissa@beadclub.com), and you can follow Melissa, Beadclub, and her students' work at [beadclub.com](http://beadclub.com) or on Facebook (beadclub beads) and Twitter (beadclub).



#### Bead artist

**Kerri Fuhr** of British Columbia, Canada, credits her creative family with teaching her to appreciate quality and craftsmanship early in life. Now a full-time lampwork artist, Kerri has been making her distinctive, nature-themed beads for the past eight years. She works hard to refine her craft, spending hours at the torch and studying her subjects to create dragonflies, honeybees, and birds that are detailed and realistic. Visit Kerri's Web site, [kerrifuhr.com](http://kerrifuhr.com), to see more of her work.



#### materials

necklace 17 in. (43 cm)

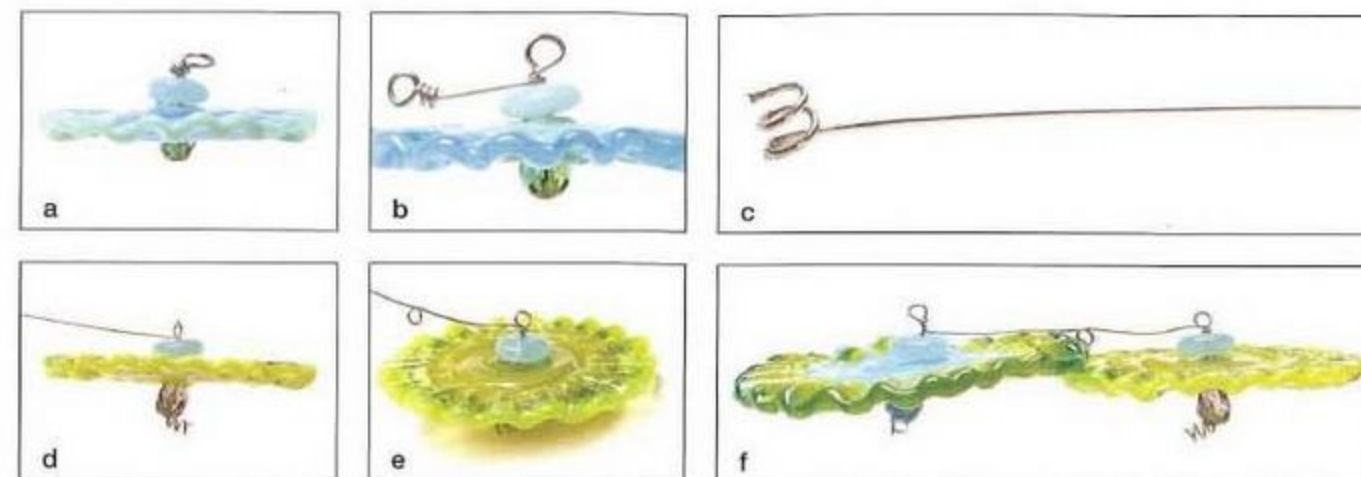
- 25 mm art-glass focal bead
- 2 15 mm art-glass beads
- 6 12 mm art-glass beads
- 6 15-18 mm Thai silver wire ball beads (Somerset Silver, [someset-silver.com](http://someset-silver.com))
- 3 7 mm glass rondelles
- 7 6 mm round beads in each of 3 colors: A, B, C
- 33 mm soldered hoop component (Somerset Silver)
- 18 3/8-in. (2.2 cm) 26-gauge blank silver disks, or equivalent amount of sheet metal
- 2 yd. (1.8 m) 18-gauge wire, half-hard
- 8 yd. (7.2 m) 26-gauge wire, dead-soft
- 21 3-in. (7.6 cm) 24-gauge head pins
- clowel (optional)
- rubber block and flathead screwdriver, or dapping block and punch
- hammer or mallet
- liver of sulfur (optional)
- metal files
- metal shears or jeweler's saw, bench pin, and lubricant
- screw-down hole punch or hole punch pliers
- sheet of labels (to fit 18 3/8-in./2.2 cm round blanks)
- chainnose pliers
- roundnose pliers
- wire cutters

Suspend glass disks to hover around your neck

# Glass CHIMES

designed by Leslie Kaplan

Wire makes glass disks appear to float.



I designed my original *Harvest* necklace in a bright autumn color palette. The orange-red borosilicate glass harmonizes with olive and gold, and the overall look is enhanced by the varying depth of the hues. This necklace is light to wear, and its faint tinkling sounds can make a chilly day cheery.

## step by step

### Glass disk components

**[1]** On a 2-in. (5 cm) head pin, string a 4–6 mm fire-polished bead or crystal, a small glass disk bead, an 11° seed bead to fit inside the small disk if needed, and a 6 mm flat round bead. Make a wrapped loop (Basics, p. 87) at the tip of your roundnose pliers. Bend the loop parallel to the disk (photo a). Set aside this one-disk unit.

**[2]** On a 4-in. (10 cm) head pin, string a 4–6 mm, a medium glass disk bead, a 6° or 11° to fit inside the disk if needed, and a flat 6 mm. Make a wrapped loop, but do not trim. With the tail parallel to the disk, make another wrapped loop just inside the edge of the disk's rim, and trim (photo b). If necessary, bend the wire so it is close to the back of the disk.

**[3]** Repeat step 2 three times using a large glass disk bead for each one-disk unit, and vary the length of the wire between the first and second wrapped loop for each.

**[4]** Cut a 5-in. (13 cm) piece of 20- or 22-gauge wire. Place one end of it in the jaws of your roundnose pliers, and wrap the wire around the tip of the pliers two or three times to form a loose coil

(photo c). String a 4–6 mm, a medium disk, a 6° or 11° to fit inside the disk if needed, and a flat 6 mm. Make a wrapped loop, but do not trim (photo d). With the wire close to the back of the disk, position the jaw of your pliers about ½ in. (1.3 cm) from the wrapped loop, and make a small loop at the tip of the pliers (photo e). About ½–¾ in. (1.3–1.9 cm), make another wrapped loop, but do not trim. String a flat 6 mm, a large disk, a 6° or 11° to fit inside the disk if needed, and a 4–6 mm, and make a loose coil at the end, trimming the wire if needed (photo f). If necessary, bend the wire so it is close to the back of the disks and both disks face in the same direction. Set aside this two-disk unit.

**[5]** Repeat step 4, using a small disk and a large disk.

### Assembly

**[1]** Cut a 22-in. (56 cm) piece of beading wire, and temporarily secure one end with tape or a Bead Stopper, leaving a 2–2½-in. (5–6.4 cm) tail. String an alternating pattern of a 6° and an 11° seed bead for about 7 in. (18 cm), a large one-disk unit, and an 11°. If the wrapped loop is too big and slips over the 6°s on either side of the

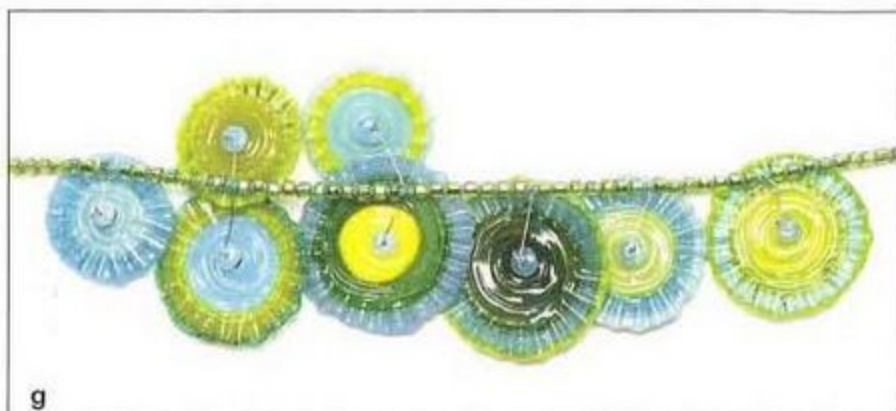
## materials

necklace 19½ in. (49.5 cm)

- art-glass disk beads
- 5 large (38–50 mm)
- 2 medium (29–32 mm)
- 2 small (25 mm)
- 9 4–6 mm fire-polished beads or crystals
- 9 6 mm diameter flat round beads
- 6–9 g 6° seed beads
- 1–3 g 11° seed beads
- 10 in. (25 cm) 20- or 22-gauge wire
- 4 4-in. (10 cm) 22-gauge head pins
- 2-in. (5 cm) 22-gauge head pin
- 2 crimp beads
- 2 crimp covers
- flexible beading wire, .012–.014
- tape or Bead Stopper
- chainnose pliers
- crimping pliers
- roundnose pliers
- wire cutters

## EDITOR'S NOTE:

Make this necklace with as many or as few disk beads as you prefer — just arrange them to your liking. You can also change the beads used in the neck chain — try alternating flat 6 mm fire-polished beads with 6° seed beads, using hex-cut or triangle beads instead of seed beads, or mixing a bead soup. — Tea



11's, squeeze the loop with chainnose pliers to flatten it slightly, so it will stay between the 6's. String an alternating pattern of a 6° and an 11° for about 1 in. (2.5 cm), a medium and large two-disk unit, and an 11°, and flatten the loop if necessary. String an alternating pattern of a 6° and an 11° for about 1½ in. (3.8 cm), a small and large two-disk unit and an 11°, and flatten the loop if necessary. String an alternating pattern of a 6° and an 11° for about 1 in. (2.5 cm), a large one-disk unit, and an 11°, and flatten the loop if necessary. String an alternating pattern of a 6° and an 11° for about ½ in. (1.3 cm), a medium one-disk unit, and an 11°, and flatten the loop if necessary. String an alternating pattern of a 6° and an 11° for about 1 in. (2.5 cm), a large one-disk unit, and an 11°, and flatten the loop if

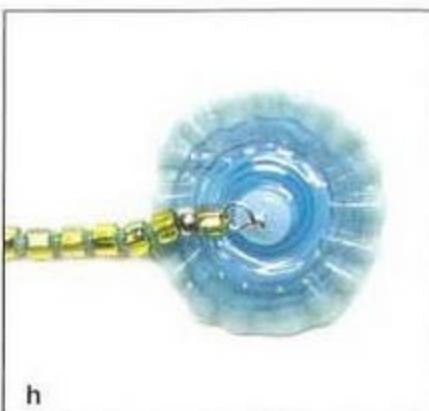


necessary. String an alternating pattern of a 6° and an 11° (photo g) for about 7 in. (18 cm).

[2] String a 6°, a crimp bead, a 6°, and the small one-disk unit made in step 1 of "Glass disk components." Go back through the 6°, crimp bead, and the next few 6's and 11's.

[3] On the other end, remove the tape or Bead Stopper, and string a crimp bead, a 6°, and enough 11's to form a loop that will fit around the small disk added in step 2. Skipping the 11's, go back through the 6°, crimp bead, and the next few 6's and 11's.

[4] Test the fit of the necklace, and add or remove beads as needed. Crimp the crimp beads (Basics), and trim the excess wire. Close a crimp cover over each crimp (photos h and i). •



#### DESIGNER'S NOTES:

- I like to cut a generous length of beading wire to allow for adjustments — usually the desired length of the necklace plus 6 in. (15 cm).
- Arrange the disk beads on your work surface in a manner that pleases you. Change them around before you determine their final position.
- When making a two-bead unit, keep the larger bead on the bottom.
- The smallest bead should be used as the clasp.



Leslie Kaplan makes disk beads in several different colorways.

#### Jewelry designer/Bead artist

Leslie Kaplan began lampworking shortly after the beading bug bit her in 2000. Borosilicate glass allows her to work with subtle color variations, and she loves the challenge of making wearable art. She has been concentrating on disks and sculptural beads and how they play into the design of a jewelry piece as a whole. When she's not beading, Leslie teaches classes in horticulture and garden design. Visit her Web site at [rushcreekglass.com](http://rushcreekglass.com).



#### PEYOTE STITCH

# Turning TIDES

Free-form peyote twists and swirls around art-glass beads, pearls, and gemstones

designed by Jewels



The seed bead waves in Jewels' Tidepool Shallows flow around art-glass beads by Sheila Comstock.

Ocean blues and sandy browns evoke the feel of a tidepool.



The snail-like shape of Sheila Comstock's art beads inspired me to make a watery piece reminiscent of the colors and shapes found at low tide. The peyote ruffles imitate the motion of water and waves while the textures, colors, and accents call to mind the multitude of plants and critters that thrive in tidepools.

### step by step

**[1]** Divide the 22 mm and 10 x 15 mm art beads into two groups, and add a roughly equal number of larger accent beads to each group. These beads will form part of the core strands on each side of the necklace.

**[2]** On a comfortable length of Fireline, leave a 12-in. (30 cm) tail, attach a stop bead (Basics, p. 87), and string the first side of the necklace: Starting with the clasp end, pick up ½–1-in. (1.3–2.5 cm)

lengths of 11° seed beads in groups of three to 10 of each color, separated by two or three accent beads and art beads from one of the groups in step 1 (photo a).

When the necklace is approximately half the desired length, pick up the 35 mm focal bead and 15

11°s. If the focal bead slides over the 11°s, add a small accent bead before and after the focal. Skip the last 11°, and sew back through the other 11°s and the focal bead.

**[3]** Work in peyote stitch (Basics) back along the strand, sewing through clusters of larger beads as though they were one bead, and following the established color pattern (photo b).

**[4]** Work an increase row of peyote stitch by picking up two 11°s for each stitch, following the established color pattern and sewing through larger beads. The beadwork will begin to twist and curl (photo c). If you cannot sew through the larger beads again, pick up enough 11°s to create a bridge past the larger beads (photo d), and continue in peyote stitch on the other side of the bridge. In future rows, stitch along the bridges, adding increases and decreases as desired.

**[5]** Continue working in peyote stitch, increasing or sewing through large



beads and 11°s as desired, ending and adding thread (Basics) as needed. When you reach the focal bead, sew through the bead, and add another fringe with or without an accent bead (photo e), as in step 2. Stitch back along the row, picking up dangles and accent beads instead of 11°s as desired. Once your strand has reached the desired fullness, end the working thread, but leave the tail for attaching the clasp.

**[6]** Work as in steps 2–5 to make the second strand of the necklace the same length as the first.

**[7]** With one thread or tail, sew through the loop of half of the clasp and back into the beadwork. Retrace the thread path several times, and end the thread. Repeat on the other end of the necklace with the other tail.

**[8]** If desired, work a strip of peyote stitch over the focal bead: Add a comfortable length of Fireline to the beadwork, and exit the focal bead. Pick up enough 11°s to curve along the outside of the focal bead, and sew through the bead again. Work along the curve of 11°s in peyote stitch, adding increases and accent beads as desired to shape the peyote stitch strip, and end the thread. •



### materials

necklace 17½ in. (44.5 cm)

- 35 mm art-glass focal bead
- 2 22 mm lentil-shaped art-glass beads
- 6 10 x 15 mm rondelle-shaped art-glass beads
- assorted 2–15 mm accent beads, nuggets, chips, and drops, including shells, coral, gemstones, and pearls
- 1–3 g 11° seed beads in each of 7–12 colors
- clasp
- Fireline 6 lb. test
- beading needles, #12

### Jewelry designer

*Jewels (also known as Karen East) has been beading for more than 20 years, and has been creating elaborate neck pieces using off-loom weaving techniques since the 1990s. In 2000, she moved to the thriving arts community of Homer, Alaska, in the U.S., and became involved in the local artists cooperative-run gallery, eventually buying the business in 2003. Since then, she's enjoyed balancing her practical bookkeeping side with her creative beading side. She credits living in a beautiful and inspiring place for helping her keep all things in life in perspective. Contact Jewels at (907) 235-2876, or e-mail her at [homerart@alaska.net](mailto:homerart@alaska.net).*



### Bead artist

*Sheila Comstock has always needed a creative outlet in her life, and beads, glass, and gemstones have been a part of her journey. After college, she opened a part-time semiprecious beaded jewelry business with her best friend, and more recently found a lampworking class at a local craft center. Sheila was in love with lampworking from that very first class! Since that time, she's studied with several well-known glass artists from all over the U.S. and recently began teaching at the very same craft center where she first discovered her passion. She finds inspiration in nature and the cosmos, and enjoys working texture and metals into her pieces. She loves the challenge of keeping the balance between heat and gravity while coaxing the glass toward its final form. She sells her beads and a limited line of ready-to-wear jewelry at Bead Fiesta shows in the New England area. Past exhibitions of her work include Sentiments in Glass, Worcester Center for Crafts (2005), Out of the Fire: Glass Meets Metal, Lexington Arts and Crafts Society (2006), and Currents: Merging Culture and Creativity at Bead Inspirations, Alameda, Calif., held in conjunction with the 2008 Gathering in Oakland, Calif. Contact Sheila via e-mail at [sheilas\\_obsession@yahoo.com](mailto:sheilas_obsession@yahoo.com).*

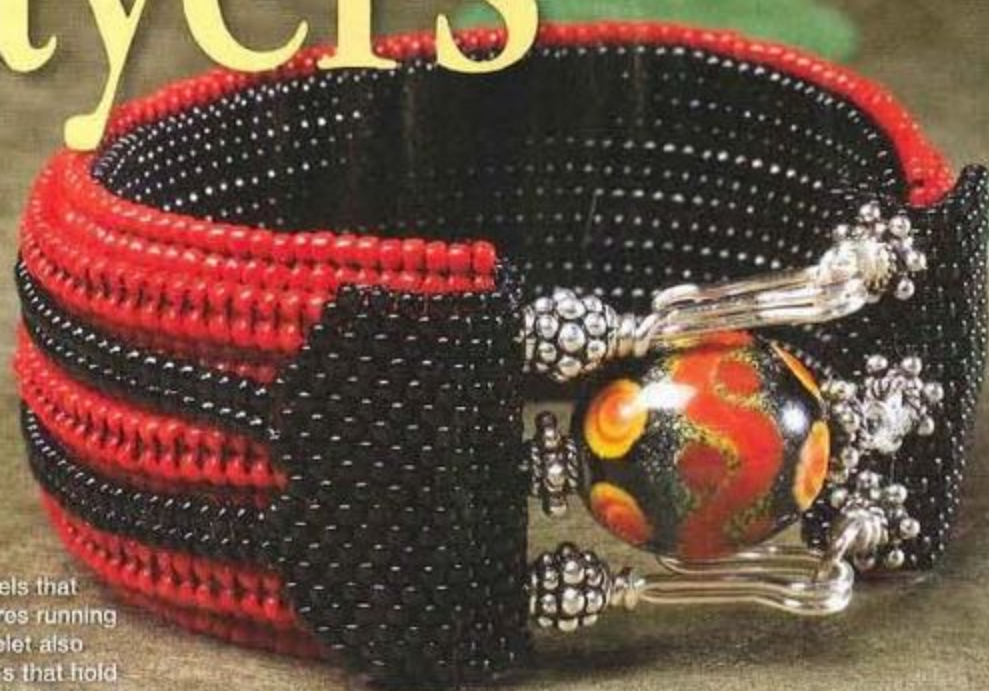


# MODIFIED HERRINGBONE STITCH

# BOLD layers

Pair peyote stitch and modified herringbone with contrasting colors for a cuff with impact

designed by Diane Hertzler



The clever channels that hide the clasp wires running through the bracelet also create the grooves that hold the connector strips in place.

Jewelry artist Diane Hertzler developed a clever technique, which she calls "crossover Ndebele," and created *Aboriginal Dreamings* to showcase Wendy Hitchins' colorful bead. The stitch resembles tubular herringbone, but instead of working in the round, the stitches are added alternately to the front and back surfaces, creating channels through which to thread clasp wires.

## stepbystep

### Herringbone base

**[1]** On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics, p. 87), leaving a 6-in. (15 cm) tail. Working in ladder stitch (Basics), make a ladder two beads high using color A 11° seed beads for

the first 20 stitches, and B 11° seed beads for the next 14 stitches (figure 1). **[2]** Fold the ladder in half, and join the ends to form a ring by sewing through the first two As, then the last two Bs. Sew through the next set of beads so the working thread and tail are next to each other. Remove the stop bead,

and tie the threads together with a square knot (Basics). Exit the first two As (figure 2).

**[3]** Keep the ladder ring folded in half. The As will be referred to as the front row, and the Bs will be the back row. Working in crossover Ndebele, pick up two As, and sew down through the next stack of As (figure 3, a-b). Cross over to the back row, skip the first two stacks of Bs, and sew up through the next stack of Bs (b-c). Pick up two Bs, and sew down through the next stack of Bs (c-d). Cross over to the front row, skip the next four stacks of As, and sew up through the next stack of As (d-e). Pick up two As, and sew down through the next stack of As (e-f).



FIGURE 1



FIGURE 2

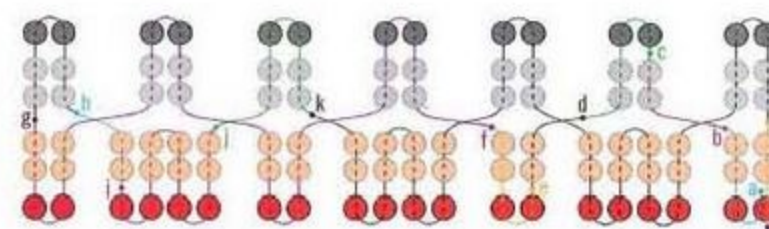


FIGURE 3

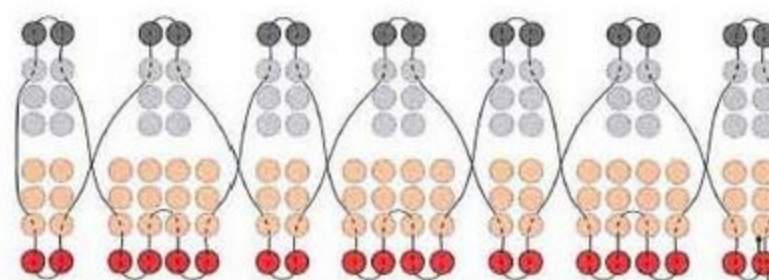


FIGURE 4



FIGURE 5



FIGURE 6

**[4]** Continue adding As and Bs across the rows as in step 3, skipping two stacks of Bs in the back row, and four stacks of As in the front row as you add stitches (f-g).

**[5]** Sew up through the last stack of Bs in the back row. Pick up two Bs, and sew down through the next stack of Bs (g-h). Cross over to the front row, and sew up through the first open stack of As (h-i). Work two stitches using As (i-j). Cross over to the back row, and sew up through the next open stack of Bs. Pick up two Bs, and sew down through the next stack of Bs (j-k).

**[6]** Continue adding As and Bs across the row as in step 5, alternating two Bs in the back row and four As in the front

row (k-l). Step up through the first stack of three As (l-m).

**[7]** Continue in crossover Ndebele in the established pattern, but only sew through one A or B in the previous rows (figure 4). Stitch the desired number of rows (see Designer's Note), ending and adding thread (Basics) as needed. To snug up the beadwork, trace the thread path of the last few rows without adding any beads.

**[8]** End the working thread and tail.

### Peyote flaps

The peyote flaps are attached to the back of the base, and wrap around the ends of the base to the front. You'll stitch anchor beads to the back of the

## materials

cuff bracelet 8 in. (20 cm)

- 1.9 x 1.6 mm art-glass bead
- 11° seed beads
- 22 g color A
- 26 g color B
- 2 6 mm spacers
- 5 3 mm spacers
- 36 in. (.9 m) 18-gauge wire
- Fireline 6 lb. test
- beading needles, #10
- chainnose pliers
- roundnose pliers
- wire cutters

## DESIGNER'S NOTE:

To calculate the length needed for the base, determine the desired finished length. Subtract 1 1/4 in. (3.2 cm) for the length of the closure, and stitch the base to that length.

base to create the first two rows of peyote. Three holes will be created as you stitch the flaps to provide spaces for the clasp wires.

**[1]** Add a comfortable length of thread, and exit the first stack of Bs in the ladder, with the thread exiting toward the center of the bracelet (figure 5, a-b). Pick up a B, and sew through the next two Bs in the ladder (b-c). The B just added will sit between the first two stacks of Bs. Repeat (c-d) to the end of the ladder of Bs (d-e), adding a total of seven anchor beads.

**[2]** Sew up through one B (figure 6, a-b), and sew under the thread bridge between the B your thread is exiting and the B next to it (b-c). Sew back through two

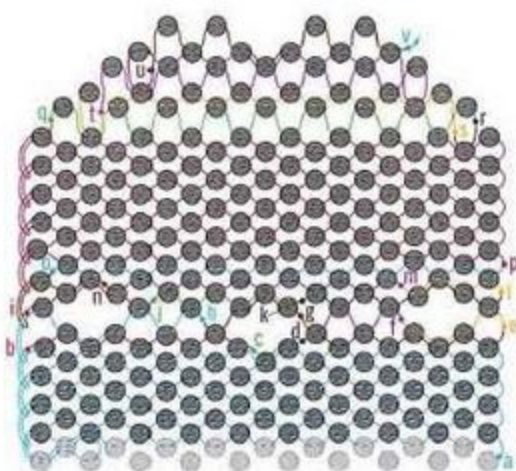


FIGURE 7

Bs and the last anchor bead added (c-d). Pick up two Bs, and sew through the next anchor bead (d-e). Repeat to the end of the row (e-f).

[3] Using Bs, work seven rows of flat odd-count peyote stitch (Basics) off the beads added in steps 1 and 2 (figure 7, a-b).

[4] To make the holes for the wires, work rows 8-26 as follows using Bs:

Row 8: Work four stitches (b-c); sew through the next two Bs in the previous rows (c-d); work four stitches (d-e).

Row 9: Work one stitch; sew through the next two Bs in the previous two rows (e-f); work two stitches (f-g); pick up three Bs, and sew through the next up-bead (g-h); work two stitches; sew through two Bs in the

previous two rows; work one stitch (h-i).

Row 10: Pick up three Bs, and sew through the next up-bead (i-j); work two stitches; sew through the next two Bs in the previous row (j-k); work two stitches; pick up three Bs over the space created in row 9, and sew through the end up-bead (k-l).

Row 11: Work one stitch; sew through the next two Bs (l-m); work six stitches (m-n); sew through the next two Bs; work one stitch (n-o).

Row 12: Work one stitch (sew through the middle B of the three in the previous row); work six stitches; work one stitch (sew through the middle B of the three in the previous row); work one stitch (o-p).

[5] Work in flat odd-count peyote for nine rows (p-q).

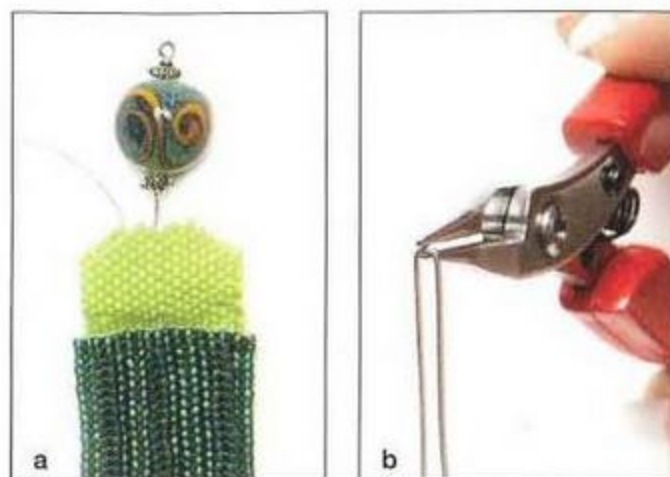
[6] Begin the flap decrease as follows: Work nine stitches (q-r), and turn by sewing through the B below the B your thread is exiting (r-s).

Row 23: Work eight stitches, turn as in the previous row (s-t).

Rows 24 and 25: Decrease one B per row, and turn as in the previous row (t-u).

Row 26: Work two stitches, sew through the next two Bs in the previous rows, and work two stitches (u-v).

[7] Repeat steps 1-6 on the other end of the bracelet, leaving the tails to use later. Set the base aside.



#### Clasp assembly

[1] Cut three 12-in. (30 cm) pieces of 18-gauge wire. On one end of one wire, make a plain loop (Basics).

[2] String a 3 mm spacer, the art-glass bead, and a 3 mm spacer. Slide the end of the wire through the center hole of one of the peyote flaps. Continue through the center channel created in the base (photo a), and the center hole of the other peyote flap.

[3] On the other end of the wire, string a 3 mm spacer, and make a small plain loop.

[4] On a second 12-in. (30 cm) piece of wire, make a tight bend 2½ in. (6.4 cm) from one end (photo b).

[5] On the 2½-in. (6.4 cm) tail, make another bend 1¼ in. (3.2 cm) from the end (photo c).

[6] Wrap the tail around the wire twice, and trim (photo d).

[7] Position the largest part of your roundnose pliers halfway between the wraps and the folded end. Bend the end into a hook (photo e).

[8] String a 6 mm spacer on the other end, and slide the wire through an end hole on the same end as the art-glass bead. Continue through the edge channel in the base (photo f), and exit the corresponding hole on the other end of the base.

[9] String a 3 mm spacer on the end of the wire. Make a wrapped loop (Basics).

[10] Repeat steps 4-9 with the remaining wire on the other edge of the base.

[11] Gently bend the bracelet into an oval, so the hooks can connect to the loops of the clasp.

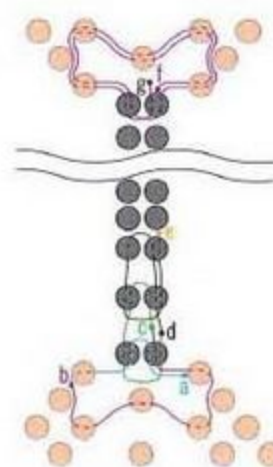
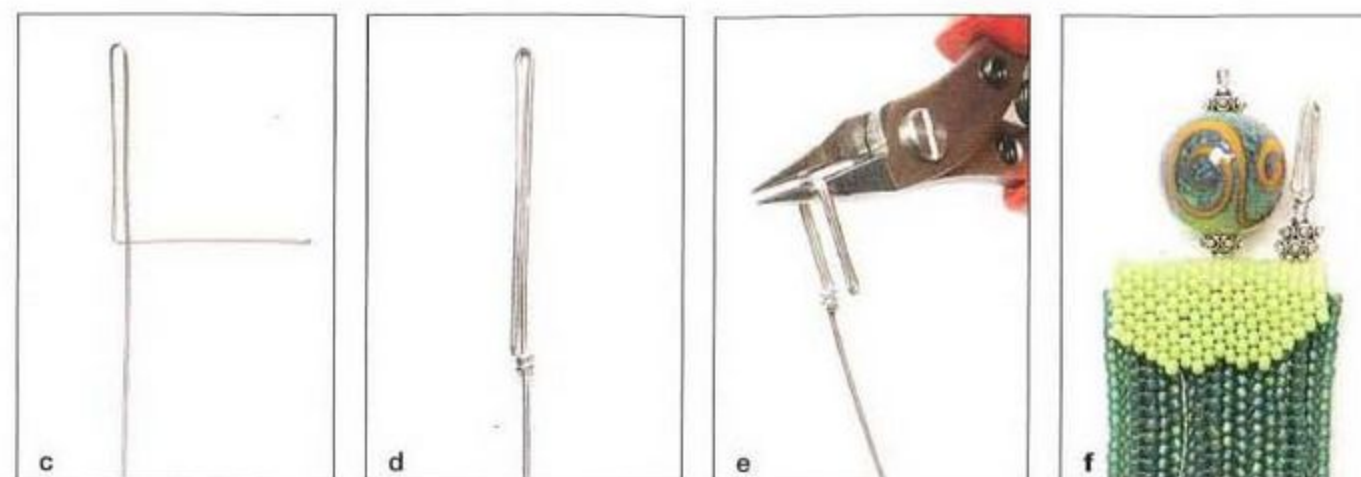


FIGURE 8

#### Connector strips

[1] Using the tail on one end of the peyote flap, pick up two Bs. Sew through the next B (figure 8, a-b). Sew through the beadwork to exit the first new B just added (b-c).

[2] Pick up two Bs, and sew through the two Bs in the previous row, and the first B in the new row (c-d).

[3] Continue as in step 2 (d-e) until you reach the corresponding point on the opposite peyote flap.

[4] Sew through the beadwork in the peyote flap, and back into the last square stitch row (f-g). Retrace the thread path to secure the join, then sew into the beadwork of the peyote flap, and end the thread.

[5] Repeat steps 2-5 to make the second connector strip. ●

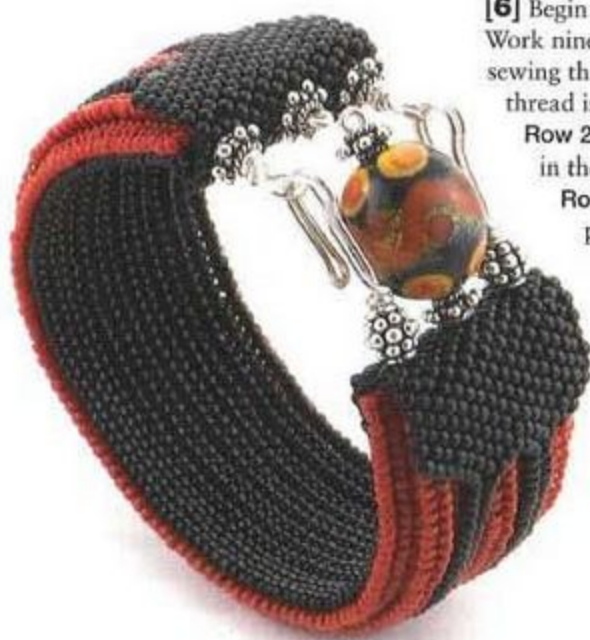
#### Jewelry designer

**Diane Hertzler** began beading about 18 years ago after trying her hand at every other type of art or craft that used a needle or fabric. Beading rapidly became a passion, and she pursued classes with a number of well-known bead artists. Over the years, she began creating her own designs, which have appeared in a number of publications. She is a regular instructor in several bead studios and venues from central Pennsylvania to Bangor, Maine, in the U.S. She has also taught at several national shows including the Puget Sound Bead Festival in Tacoma, Washington, in the U.S. She's married to another lover of crafts, Bob. They live in Mount Gretna, Penn., with their dog, Kaibab, but spend as much time as possible with their son, Christopher, in Portland, Ore., or at their camp in Maine. Diane's love of the natural world and travel has greatly influenced her choices of colors, shapes, and forms. Contact Diane at [dianeherzler@verizon.net](mailto:dianeherzler@verizon.net), or view her Web site, [dianeherzler.com](http://dianeherzler.com).



#### Bead artist

**Wendy Hitchins** creates lampworked beads and incorporates them in one-of-a-kind jewelry. She is self-taught, and began lampworking to make unique focal beads. Canadian born, she lives in Drouin, Victoria, Australia. Her work is often influenced by travels with her husband around Australia. In addition to her love of beads and lampworking, she is passionate about golf and gardening. In February 2008, she placed third in the lampwork division of an Australian competition sponsored by the magazine Beads etc.... She studied with world-renowned Melbourne lampwork artist Pauline Delaney, and with American master James Smircich. Before moving to Drouin, she participated in several shows in Canada. Previous shows include four years as an artist in the Blue Mountain Foundation for the Arts juried Town & Country Studio Tour in Collingwood, Ontario. Her show at the Collingwood Library Art Gallery in 2006 was a success and she has been a regular artisan at the Village At Blue Mountain Artists Walk since it opened in 2003. Wendy participated in the Georgian Bay Association for the Creative Arts indoor shows as well as their signature show, Art in the Park(ing) Lot, in August. Visit her Web site at [beadywendy.com](http://beadywendy.com), or e-mail her at [info@beadywendy.com](mailto:info@beadywendy.com).



KNOTTING / STRINGING / WIREWORK

# HEART'S content

Create a variety of strands to suspend a heart pendant

designed by Beth Williams

Watch a video on pearl knotting at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).



String strands of a single bead type, or mix it up with several different strung designs. For a bit of innovation, I used a wire-wrapped pearl shortener to hang my silver-lined heart pendant from a front-and-center-clasp. Keep in mind that the clasp adds about an inch to the overall length, and the pendant is about 2 in. (5 cm) long.

## stepbystep

### Knotted pearl strand

- [1] Attach a Bead Stopper 3 in. (7.6 cm) from the end of 1 yd. (.9 m) of cord. Pick up two pearls and ½ in. (1.3 cm) of French bullion wire.
- [2] Sew back through the last pearl strung, snugging up the bullion wire to form a neat loop. Using the longer cord, tie an overhand knot (Basics, p. 87) over the tail, next to the last pearl (photo a).
- [3] Sew through the next pearl (photo b). Dot the knot with glue (photo c), and let dry. Trim the tail (photo d).
- [4] Loosely tie an overhand knot, and, using a beading awl, slide the knot as close to the previous pearl as possible (photo e). Remove the awl, and tighten the knot. Pick up a pearl, and slide it tight next to the previous knot (photo f).

Repeat until you reach your desired length, minus two pearls.

- [5] Pick up the last two pearls without knotting in between them. Pick up ½ in. (1.3 cm) of bullion wire, and sew back through the last pearl strung. Tie a half-hitch knot (Basics) between the last two pearls, and sew through the next pearl. Dot the knot with glue, let dry, and trim the tail.
- [6] Open a 4 mm jump ring (Basics), attach it to one end of the pearl strand (photo g), and close the jump ring. Repeat on the other end.

### Strung strands

- [1] On 20 in. (51 cm) of beading wire, string a bead and ½ in. (1.3 cm) of bullion wire, leaving a 3-in. (7.6 cm) tail. Go back through the bead, and tie a square knot (Basics) (photo h).

- [2] String the remaining length of beads, and ½ in. (1.3 cm) of bullion, sliding the first few beads over the 3-in. (7.6 cm) tail. Go back through the last bead strung, tie a half-hitch knot, and go through the next bead. Trim the tail.
- [3] Repeat steps 1 and 2 twice.
- [4] Attach a 4 mm jump ring to each end of each strand.

### Toggle clasp

#### Ring

- [1] Cut a 5½-in. (14 cm) piece of 18-gauge wire, and center it around a ½-in. (1.3 cm) dowel, wrapping twice, and leaving 1 in. (2.5 cm) of straight wire on each end (photo i). Remove the ring from the dowel.
- [2] Wrap one end of the wire around the ring wires twice (photo j), trim any excess wire, and file the end. Repeat with the other end.
- [3] Using 4 in. (10 cm) of 22-gauge wire, make a decorative coil around a section of the ring, if desired (photo k). Trim the wire, and file the ends.
- [4] Open an 8 mm jump ring, and attach the embellished ring and the 4 mm jump rings from one end of each strand. Close the jump ring (photo l).



[5] On a head pin, string a few beads, and make the first half of a wrapped loop (Basics). Attach the ring (photo m), and complete the wraps. Trim any excess wire.

#### Bar

[1] Cut a 2-in. (5 cm) piece of 16-gauge wire, and make a U-shaped bend in the center (photo n).

[2] About 3/4 in. (1.9 cm) from one end, make a right-angle bend (photo o). Repeat on the other end.

[3] Hammer the ends of the wire if desired (photo p). File the ends.

[4] Position a 6-in. (15 cm) piece of 22-gauge wire on one side of the bar, and make three or four decorative wraps. Thread the wire through the loop in the bar (photo q), and make three or four wraps on the other

side of the bar. Trim and file the ends of the coil.

[5] Open a 4 mm jump ring, and attach the toggle bar. Close the jump ring. Open an 8 mm jump ring, and attach the 4 mm jump ring to the 4 mm jump rings on the remaining end of each strand.

#### Pearl shortener

[1] Wrap the end of a 10-in. (25 cm) piece of 26-gauge wire around the middle of the pearl shortener three or four times. Pick up a bead, and slide it up to the wraps. Make two or three wraps (photo r). Repeat until the front of the pearl shortener is embellished.

[2] Open the pearl shortener, and slide it through the heart pendant.

[3] Attach the pearl shortener to the toggle ring (photo s), or slide it over the necklace strands (photo t). •

#### DESIGNER'S NOTES:

- Substitute a store-bought clasp for the handmade toggle clasp if desired.
- You can use crimp beads instead of knots to secure the strands of beading wire to the jump rings.

#### materials

necklace 16 in. (41 cm)

- 30 mm heart pendant
- 4 16-in. (41 cm) strands of 2-10 mm assorted glass, gemstone, pearl, or other beads
- French bullion wire
- 2 in. (5 cm) 16-gauge wire
- 5 1/2 in. (14 cm) 18-gauge wire
- 10 in. (25 cm) 22-gauge wire
- 10 in. (25 cm) 26-gauge wire
- 2-in. (5 cm) 22-gauge head pin
- 2 8 mm jump rings
- 9 4 mm jump rings
- 1-in. (2.5 cm) pearl shortener
- 1 yd. (.9 m) silk, nylon, or other beading cord with attached twisted-eye needle, size 6
- flexible beading wire, .010
- awl
- Bead Stopper
- bench block or anvil (optional)
- 1/2-in. (1.3 cm) diameter dowel
- chasing hammer (optional)
- metal file
- chainnose pliers
- roundnose pliers
- wire cutters

#### Jewelry designer/Bead artist

**Beth Williams** is a glass-bead maker, metalsmith, and jewelry designer who shifted her original focus in metals to incorporate the colors and textures that now characterize her work. An offshoot of her metalworking skills has been the creation of a system of jewelry findings developed for bead makers and collectors to use in wearing and displaying their beads. The "Change-A-Bead"© evolved through several stages, finally emerging as a simple, elegant post that easily accommodates beads without significantly impacting their appearance. Beth's work can be found in several galleries and museums in the Boston area, as well as other venues across the U.S. Her designs have been selected over the years for inclusion in many juried and invitational exhibitions, museum shows, catalogs, and books. She maintains a working studio and shop within sight of the beautiful harbor of historic downtown Gloucester, Mass., in the U.S. The studio is open to the public by appointment or chance. Contact Beth at (978) 283-5566, e-mail her at [beth@bethwilliams.com](mailto:beth@bethwilliams.com), or view her Web site, [bethwilliams.com](http://bethwilliams.com).



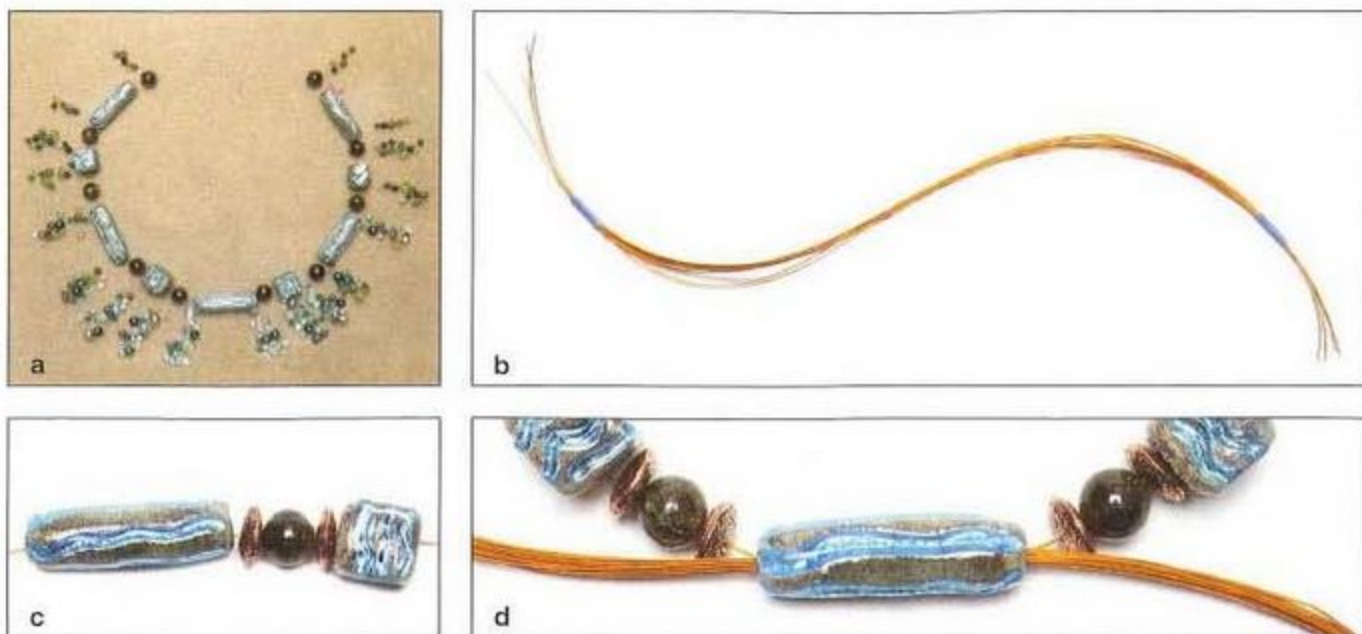
#### STRINGING



The color gradation in this necklace — from cool and dark in back to hot and bright in front — evokes a volcanic eruption.

Easy techniques erupt in a show-stopping necklace

designed by **Ronnie Lambrou**



I made *Santorini Eruption* as an homage to the volcanic explosion that created the beautiful Santorini archipelago in the Aegean Sea some 3,500 years ago. Jeri Warhaftig's smoky beads with streams of flame orange running through them were the starting point, and I carefully arranged the fringe beads to transition from dark and earthy at the back to fiery at the front. The fringe also transitions from short to long, enhancing the image of flowing lava.

## step by step

### Preparation

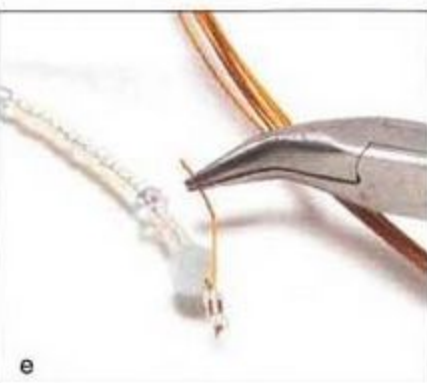
- [1] Lay out the art-glass and 15 mm beads on your work surface, and position the fringe beads between them so that the colors graduate from one color at the back (such as the dark murky greens of the sea bed) to another color at the front (like the bright shimmering blues seen at the surface of the water) (photo a).
- [2] Cut a piece of .014 beading wire five to six times longer than the middle art-glass bead. Repeat to cut a total of 68 pieces to the same length.
- [3] Cut four more pieces of beading wire about eight times longer than the middle art-glass bead.
- [4] Gather 12 pieces of beading wire for the middle bead (eight short and the four long ones cut in step 3), and make a bundle by wrapping the ends with

small pieces of painter's tape (photo b).

- [5] Repeat step 4 to make a bundle of eight wires (all short) for the next three art-glass beads on each side of the necklace, and a bundle of six wires for the last art-glass bead on each side.

### Assembly

- [1] On a 24-in. (61 cm) piece of .019 beading wire, center the middle art-glass bead.
- [2] On one end, string a disk bead, a 15 mm bead, a disk, and the next art-glass bead (photo c). Repeat to string the remaining art-glass, 15 mm, and disk beads on the first side of the necklace, then string the other side of the necklace as a mirror image of the first side.
- [3] String the bundle of beading wires from step 4 of "Preparation" through the middle art-glass bead (photo d).



Repeat with the remaining art-glass beads and wire bundles.

- [4] Test the necklace for fit, and string a few 6° seed beads on each end if needed. On one end, string a crimp bead and half of the clasp. Go back through the crimp bead and a few more beads, crimp the crimp bead (Basics, p. 87), and trim the excess wire. Repeat on the other end.
- [5] Isolate one wire in the middle bead bundle, and remove both ends from the tape. String seed beads and assorted fringe beads as desired on one end, then string a crimp bead and a seed bead. Skip the last seed bead, and go back through the crimp bead (photo e). Crimp the crimp bead, and trim the wire. Repeat with the same bead sequence on the other end of the wire.
- [6] Repeat step 5 with all the remaining wires, varying the length of the fringes as desired. •

Strategically placed crystals add sparks of "fire" to the front of the necklace.

### EDITOR'S NOTE:

If you're using smaller art-glass beads than Ronnie used, you may need more than nine to make a necklace. Or, make a bracelet instead: Cut the beading wire for the fringe three or four times the length of the art-glass beads, and make the fringe 1-1½ in. (2.5-3.8 cm) long. — Julia

### materials

necklace 20 in. (51 cm)

- 9 42 x 12 mm art-glass beads
- 10 15 mm lava beads
- 20 12 mm copper disk beads (Oriental Treasures, 615-364-1218, look4beads.com)
- 450-500 assorted fringe beads in a variety of shapes and sizes such as:
  - 8 x 7 mm drop beads (drilled lengthwise)
  - 8 x 6 mm glass bicone beads
  - 8 mm round crystals
  - 7 x 6 mm cathedral beads
  - 6 mm bicone crystals
  - 6 x 4 mm drop beads
  - 6 x 4 mm glass flower beads
  - 6 x 3 mm glass rondelles
  - 6 mm cube beads
  - 5 x 10 mm drop beads
  - 4 mm pinch beads
  - 4 mm druk beads
  - 4 mm bicone crystals
  - 3 mm fire-polished beads
- 20-30 g total 6°, 8°, and 11° seed beads in a variety of colors and finishes
- clasp
- 146 2 x 2 mm crimp beads
- flexible beading wire .014 (approx. 60-65 ft./18.3-19.8 m) .019 (24 in./61 cm)
- painter's tape
- crimping pliers
- wire cutters

### Jewelry designer

Ronnie Lambrou's early discovery of a box of oil paints and brushes in her parents' basement awakened her interest in art. She has studied many media, including painting, pottery, woodworking, interior design, polymer clay, and lampworking. Ronnie is a self-taught jewelry designer, and her non-traditional use of materials has produced exuberant sculptural necklaces with painterly expressions of color. Her work has been displayed in a number of galleries, publications, and competitions, as well as a 2008 exhibit called "Tribal Roots in the Garden State" at the Montclair Art Museum in Montclair, N.J., in the U.S. E-mail Ronnie at roorroo@sienna.net.



### Bead artist

Jeri Warhaftig is a lifelong resident of West Orange, New Jersey, in the U.S. While practicing law full time, Jeri has devoted her artistic life to handcrafts, including sewing, porcelain, quilting, and beading. Since 1995, Jeri has set aside most other artistic pursuits in favor of a sharp focus on lampworking as it pertains to creating glass beads.

A member of the International Society of Glass Beadmakers (ISGB), Jeri has served on their Education Committee and now spends a lot of time teaching lampworking and writing for bead publications. Jeri's most recent accomplishment is the hardcover book *Glass Bead Workshop*.

An assortment of Jeri's beads can be found at major bead shows and on her Web site, [jeribeads.com](http://jeribeads.com). Her beads and tutorials have appeared in several publications, including *The Flow*, *Lapidary Journal*, and *Glass Patterns Quarterly*. Jeri has participated in several juried shows sponsored by the ISGB; in the *New Jersey Arts Annual: Crafts*; and in the 2007 collaborative show co-sponsored by the ISGB and The American Association of Woodturners. She seeks to push the boundaries of glass beads through the use of metal inclusions and surface treatments such as enamels. Many of Jeri's beads are sandblasted or faceted in evolving collaborative projects with her husband, Neil Fabricant ("Dr. Fab").





These coin-shaped beads support the beaded bead caps well, but other shapes would also work.

## BEAD WEAVING

# Beaded BEAD CAPS

A variety of stitches equals multiple design options

designed by Amy Johnson

Amy Johnson's earrings show that simple, beautiful design can result from utilizing more than one technique. She chose Rita Stucke's lampworked beads to make *Rain Forest Earrings* using ladder stitch, herringbone, square stitch, and fringe. They are a great project for learning to stitch beads.

## step by step

### Base

**[1]** On 2 yd. (1.8 m) of Fireline, make a six-bead ladder (Basics, p. 87) using cylinder beads and leaving a 12-in. (30 cm) tail. Join the ladder into a ring (Basics) to form round 1.

**[2]** Work in herringbone stitch (Basics) as follows:

**Round 2:** Pick up two cylinders, and sew through the next two cylinders in the ring. Repeat twice, and step up through the first cylinder in the new round (figure 1).

**Round 3:** Work an increase herringbone

round: Pick up two cylinders, and sew down through the next cylinder in the previous round. Pick up a cylinder, and sew up through the next cylinder in the previous round. Repeat twice, and step up through the first cylinder in the new round (figure 2).

**Round 4:** Work another increase herringbone round: Pick up two cylinders, and sew down through the next cylinder in the previous round. Pick up two 15° seed beads, and sew up through the next cylinder in the previous round. Repeat twice, and step up through the first cylinder in the new round (figure 3).

**Round 5:** Pick up two cylinders, and



FIGURE 1



FIGURE 2



FIGURE 3

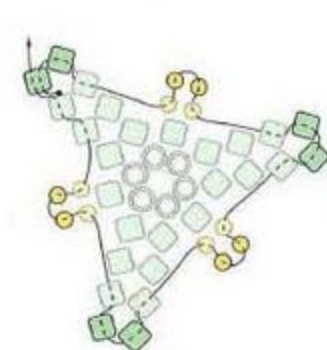


FIGURE 4

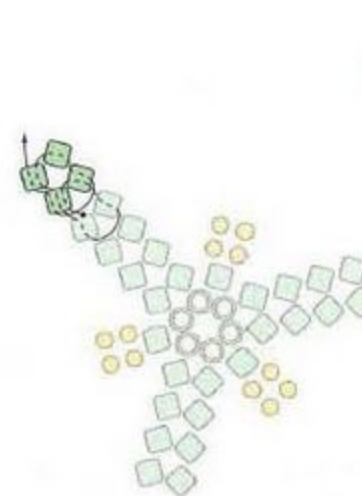


FIGURE 5

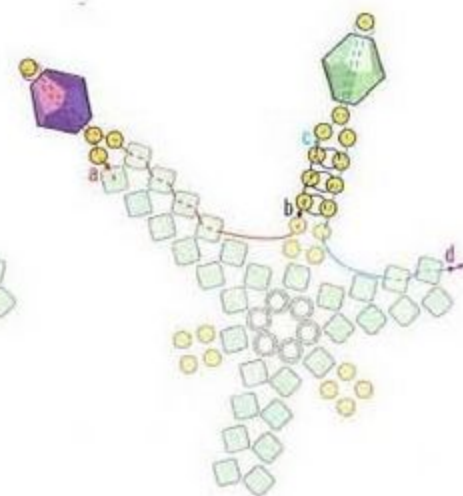


FIGURE 6

sew down through the next cylinder in the previous round and up through the next 15°. Pick up two 15°, and sew down through the next 15° in the previous round and up through the next cylinder. Repeat twice, and step up through the first cylinder in the new round (figure 4).

### Bottom fringe

**[1]** To make a cylinder fringe, pick up two cylinders, sew through the next cylinder and the cylinder your thread exited at the start of this step, and continue through the first cylinder just added. Repeat once (figure 5).

**[2]** Add a crystal embellishment to the end of the cylinder fringe: Pick up two 15°, a color A 4 mm bicone, and a 15°. Skip the last 15°, and sew back through the A and one 15°. Pick up a 15°, and sew through the next four cylinders in the column. Sew through the next 15° in the same round (figure 6, a-b).

**[3]** To make a 15° fringe: Pick up two 15°, and sew through the next 15°. Sew through the 15° your thread exited at the start of this step and the first 15° added. Repeat twice (b-c).

**[4]** Add a crystal embellishment at the end of the 15° fringe: Pick up two 15°, a color B 4 mm bicone, and a 15°. Sew back through the B and one 15°. Pick up a 15°, and sew through the next four 15°s in the column. Sew through the last two cylinders in the next column (c-d).

**[5]** Repeat steps 1-4 twice, but in the last repeat of step 4, sew through five 15°s in the column. Sew through the next cylinder in the same round.

### Top fringe

The top round of fringe is worked in the same manner as the bottom fringe, off the pairs of cylinders and 15°s established in the bottom fringe.

**[1]** Pick up two 15°, and sew through the next cylinder in the previous round

## materials

### pair of earrings

- 2 3/4-in. (1.9 cm) art-glass beads
- CRYSTALLIZED™ - Swarovski Elements
- 2 8 mm rondelles
- 2 6 mm bicones
- 8 4 mm bicones, color A
- 6 4 mm bicones, color B
- 12 4 mm crystal pearls
- 1-2 g 11° Japanese cylinder beads
- 2 g 15° seed beads
- 2 2-in. (5 cm) 22-gauge head pins
- pair of earring findings
- Fireline 6 lb. test
- beading needles, #12 or #13
- chainnose pliers
- roundnose pliers
- wire cutters

## DESIGNER'S NOTE:

For earrings with a little more sparkle, in step 2 of "Edge trim," instead of picking up seven 15°s, pick up a 15°, a 3 mm pearl, a 3 mm Czech glass bead, and a 15°. Skip the last 15°, and sew through the rest of the beads. Then, instead of picking up five 15°s, pick up a 15°, a 4 mm crystal, and a 15°. Skip the last 15°, and sew back through the 4 mm and the 15°.

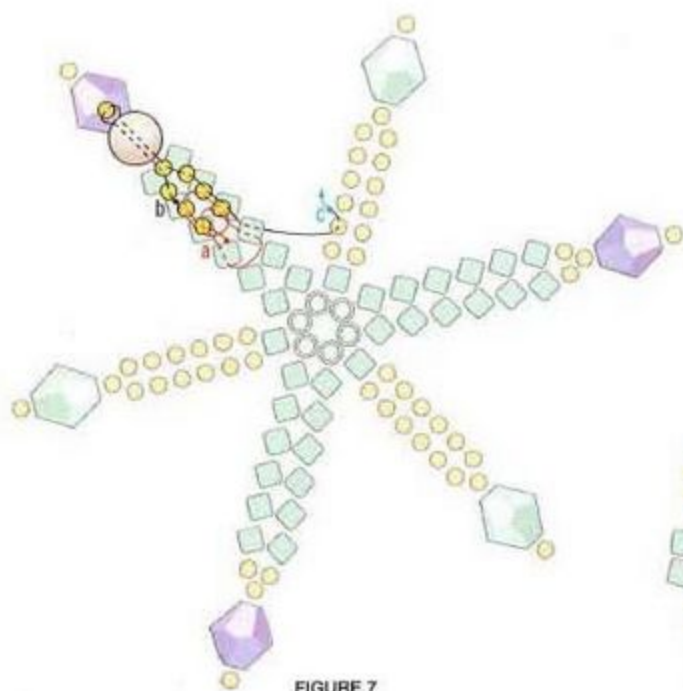


FIGURE 7

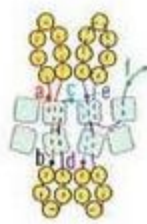


FIGURE 8

and the cylinder your thread exited at the start of this step. Sew through the first new 15° added. Repeat once (figure 7, a-b).

[2] Pick up two 15°, a 4 mm pearl, and a 15°, and sew back through the pearl and one 15°. Pick up a 15°, and sew through the next two 15°s and a cylinder in the same column. Sew through the next 15° in the same round (b-c).

[3] Repeat steps 1 and 2, but in step 2, sew through three 15°s instead of two 15°s and a cylinder, and sew through the next cylinder in the round instead of a 15°.

[4] Repeat until you have six top fringes, and end the working thread (Basics).

#### Edge trim

[1] Thread a needle on the tail, and make sure the thread is exiting round 1 pointing away from the fringe (figure 8, point a). The edge trim will be added to each cylinder in the ladder at the very top of the bead cap and to the pairs of cylinders in the first increase round.

[2] Pick up seven 15°s, sew back through the cylinder your thread exited at the start of this step, and continue through the cylinder below it (figure 8, a-b). Pick up five 15°s, and sew back through the same two base cylinders (b-c). Sew through the next two cylinders in the base (c-d). Pick up five 15°s,

and sew back through the two cylinders your thread just exited (d-e). Pick up seven 15°s, and sew back through the last cylinder your thread exited, and the next cylinder in round 1 (e-f).

[3] Repeat step 2 until you have completed six loops off of rounds 1 and 2. End the tail.

#### Assembly

[1] On a head pin, string an A, an 8 mm rondelle, an art-glass bead, the beaded bead cap, a 6 mm bicone crystal, and a 15°.

[2] Make a plain loop (Basics) above the cylinder.

[3] Open the loop (Basics), and attach an earring finding. Close the loop.

[4] Repeat all of the steps to make a second earring. •



#### Jewelry designer

**Amy Johnson** draws inspiration from her background in tapestry weaving and graphic design to create her beaded jewelry. Three of her pieces have been finalists in the annual Bead Dreams competition: "Metropolitan" (which won 3rd place in the Crystal Jewelry category) and "Evening in Paris" in 2009 and "Earth and Sky" in 2008. Many of the stones in Amy's designs are cut by her husband, Tom. Amy's jewelry is displayed at Glass House Designs in Lowell, Mich.; Beadquest in Grand Rapids, Mich.; and on her Web site, amyjohnsondesigns.com. E-mail her at amy@amyjohnsondesigns.com.

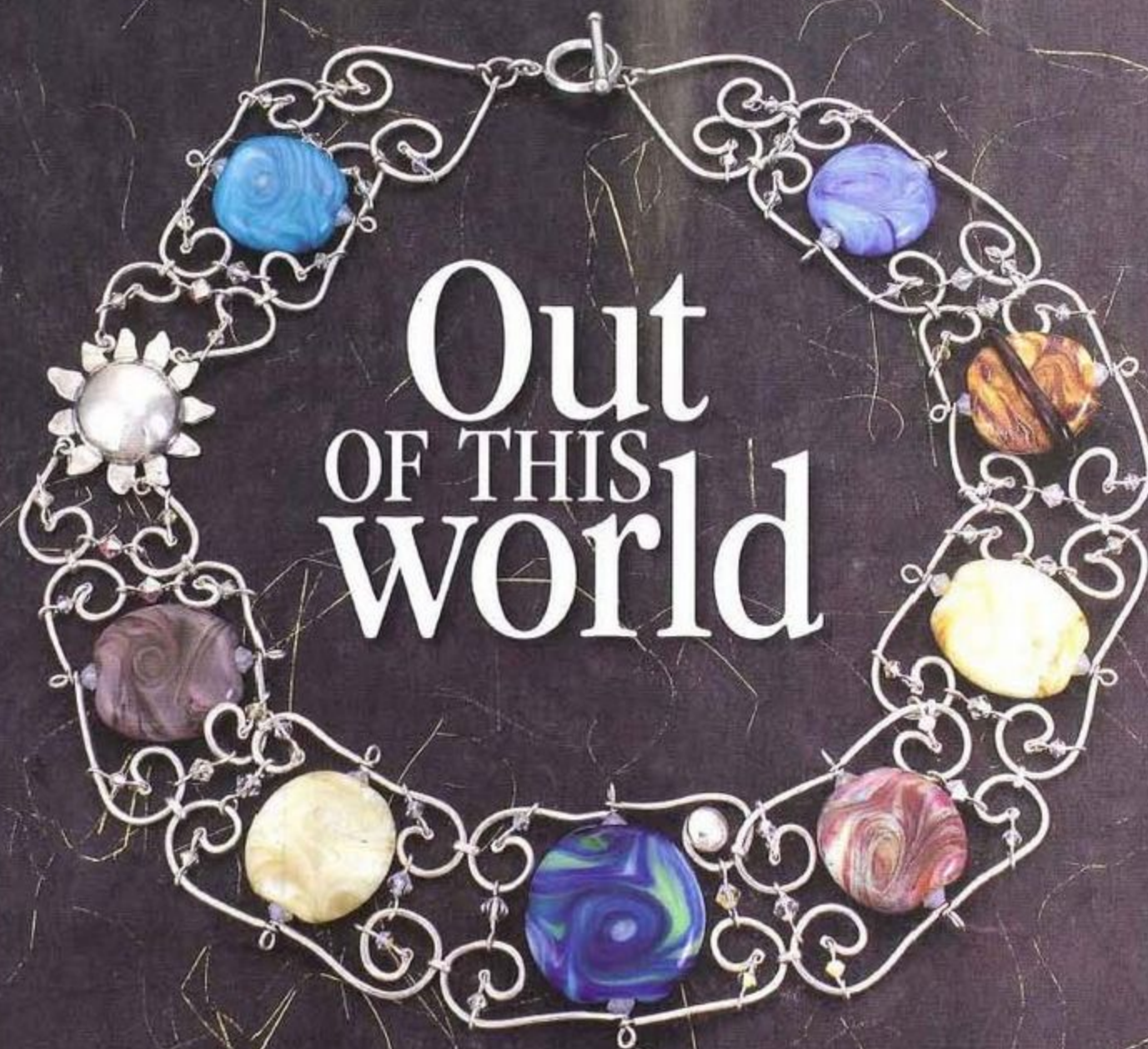


#### Bead artist

**Rita Stucke** has been drawn to art since she was a little girl, and is grateful that her mother exposed her to art and encouraged her to express herself in numerous forms of art. Because of her varied media interest, she learned about the magical properties of glass many years ago and was instantly smitten. She initially worked in stained glass and then moved on to warm and hot glass. While taking classes in lampworking as well as participating in her local Glass Guild, she learned many things about hot and warm glass as well as about herself. She enjoys creating glass beads for people who create jewelry with them. She's amazed by the talented jewelry designers who buy her lampworked beads and the works of art they create with them. E-mail Rita at rita1210@comcast.net.



#### WIREWORK



# Out of This World

Send a solar system of art-glass beads into orbit

designed by **María Elena de los Santos**

Katy Abbott created eight different beads to represent the planets, and María Elena de los Santos created stellar components for her original design, *Solar System in Silver*.



For my design, *Solar System in Silver*, I shaped silver wire to mimic the characteristic spirals of the galaxies. I used the components to encircle Katy Abbott's art-glass beads, which are inspired by the planets of our solar system.

## step by step

### Components

**[1]** Cut a 2-in. (5 cm) piece of 16-gauge round wire. Use roundnose pliers to turn a simple loop at one end of the wire. Using roundnose pliers and your fingers, form a loose spiral about 1/2-3/4 in. (1.3-1.9 cm) wide (photo a). Make a plain loop (Basics, p. 87) on the other end of the wire, turning it perpendicular to the spiral (photo b).

Repeat to make a second short spiral component.

**[2]** Cut a 2 1/2-in. (6.4 cm) piece of 16-gauge wire, and work as in step 1 to make two long spiral components.

**[3]** Cut a 3/4-in. (1.9 cm) piece of 22-gauge wire, and make a plain loop on one end. String a 3 mm bicone crystal (photo c), and make a plain loop. Repeat three times to make a total of four 3 mm crystal units.

**[4]** Cut a 7/8-in. (2.2 cm) piece of 20-gauge wire, and make a plain loop on one end. String a 4 mm bicone crystal, and make a plain loop. Repeat to make a second 4 mm crystal unit.

**[5]** Cut a 1 7/8-in. (4.8 cm) piece of 20-gauge wire, and make a plain loop on one end. String two long spiral components, a 4 mm, an art bead, a 4 mm, and two short spiral components, positioning all the spirals facing the art bead (photo d). Make a plain loop.

**[6]** Open a loop (Basics) of a 3 mm crystal unit, attach the inner loop of a spiral component, and close the loop.

Open the remaining loop of the 3 mm crystal unit, and attach the straight part of a spiral component (photo e). Close the loop. Repeat three times to attach a 3 mm crystal unit to each of the remaining spiral components.

**[7]** Open a loop of a 4 mm crystal unit, and attach the bottom outer curve of a top spiral, and close the loop. Open the remaining loop, attach the outer top curve of the adjacent bottom spiral, and close the loop (photo f). Repeat with the remaining 4 mm crystal unit and pair of spiral components.

**[8]** Repeat steps 1-7 seven times to make a total of eight planet components.

**[9]** Make four more long spiral components as in step 2 and four more 3 mm crystal units as in step 3. Attach a crystal unit to each spiral component as in step 6, and set aside these four spiral and 3 mm crystal components.

### Assembly

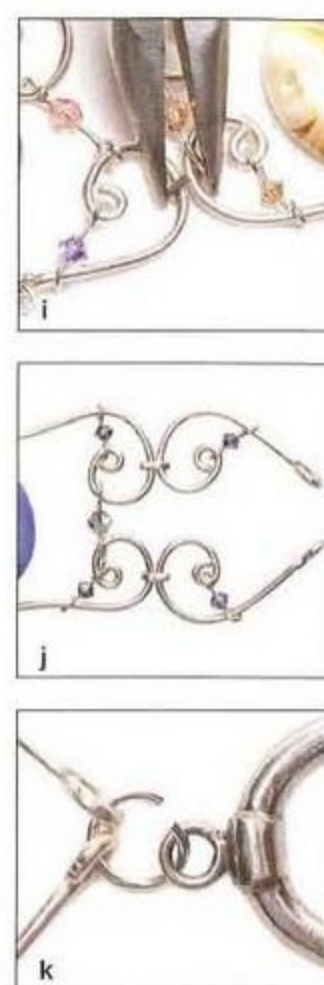
**[1]** Cut a 3/8-in. (1 cm) piece of 16-gauge half-round wire, and use chainnose pliers to bend up one end of the wire

### materials

necklace 17 1/2 in. (44.5 cm)

- 8 20-23 mm art-glass beads
- 32 4 mm bicone crystals
- 36 3 mm bicone crystals
- toggle clasp
- 2 1/4 yd. (2.1 m) 16-gauge round sterling silver wire, dead-soft
- 6 3/4 in. (17.1 cm) 16-gauge half-round sterling silver wire, dead-soft
- 29 in. (74 cm) 20-gauge sterling silver wire, half-hard
- 27 in. (69 cm) 22-gauge sterling silver wire, half-hard
- 2 6 mm jump rings
- chainnose pliers
- roundnose pliers
- wire cutters

(photo g). Repeat on the other end to form a staple shape (photo h). Make 18 staple-shaped connectors. **[2]** Determine the order of your planet components, and lay them next to each other, lining up the short spirals at



the top and the long spirals at the bottom. Hook the staple-shaped half-round wire made in step 1 around two adjacent spirals, and use chainnose pliers to bend the ends together (photo i). Flatten the ends. Repeat for the remaining adjacent spirals, connecting all eight planet components.

**[3]** Connect two of the remaining spiral components to the end spirals of an end planet component (photo j). Repeat on the other end.

**[4]** Open a jump ring (Basics), and attach the two end loops of a pair of spiral components and half of the clasp (photo k). Close the jump ring. Repeat on the other end. •



### EDITOR'S NOTE:

I made some modifications to María Elena de los Santos' original design, *Solar System in Silver*. Where I turned the ends of the 16-gauge wire into plain and simple loops, she hammered them and drilled holes with a 0.8 mm drill, and then connected the crystal components to the drilled holes. She also created a sterling silver Sun component and a sterling silver disk attached to the Earth component to represent the Moon. To add a Sun component, use an additional art-glass bead. — Tea

### Jewelry designer

*María Elena de los Santos began beading 14 years ago when she was overtaken by a desire to design her own jewelry. She loves using new techniques and inventing designs, especially with silver wire, crystals, and unique beads. For this design challenge, she enjoyed finding a way to interpret our solar system in a necklace. Contact María Elena by e-mail at elenadelos@hotmail.com.*



### Bead artist

*After viewing a friend's stash of beadwork, Katy Abbott took one trip to a bead store and became a beader. She has been beading for 13 years since then, and she started lampworking 11 years ago. Lampworking helps her to create anything she dreams of because she can make the beads she needs in order to complete the design. She's happiest when working on new color combinations and patterns, and her favorite material is soda lime glass. She says working on this project was fun because "it was a collaboration between strangers who spoke the same language of design, color, and shape." She enjoyed the challenge of creating eight different beads that would not compete in a single necklace. She adds, "I hope readers will be inspired by the positive outcome of our collaboration and seek out collaborations of their own, which will allow them to grow in new and unexpected directions." Visit Katy's Web site at abbottglassdesigns.com, or e-mail her at kathy@abbottglassdesigns.com.*

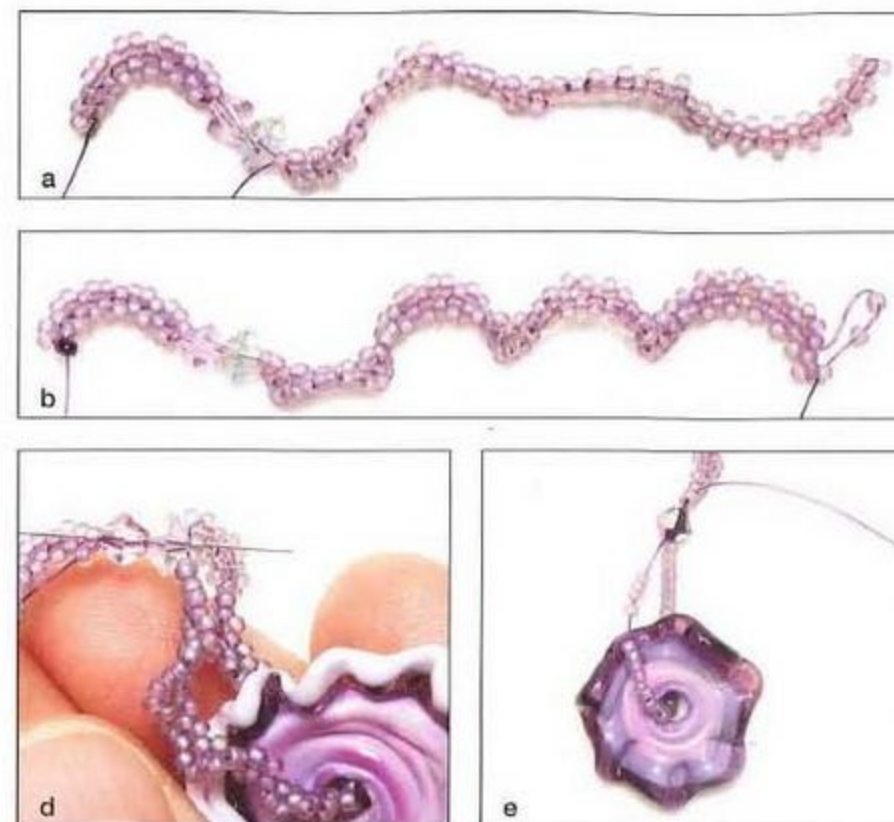


# PEYOTE STITCH WHIRLING waterfall

Create a sensation with  
cascading glass disks

designed by **Kelly Wiese**

Spiraling strands of seed beads and rippling glass disks in shades of blue, green, and aqua create delightful dangles.



## materials

necklace 16 in. (41 cm) with 7-in. (18 cm) fringe

- art-glass disk beads  
5 large (1-1 1/4 in./2.5-2.9 cm diameter)  
9 small to medium (3/8-7/8 in./1.6-2.2 cm diameter)
- round art-glass beads  
20 mm  
14 mm
- 25-30 6 mm crystal rondelles
- 20-25 5 mm tapered bicone crystals
- 50-60 4 mm bicone crystals in a mix of colors
- 25-30 g 8° Japanese seed beads
- 7 g 15° Japanese seed beads in each of 5 or 6 colors
- Fireline 6 lb. test or nylon beading thread, size D
- beading needles, #12

In *Waterfall*, layers of embellishment transform a simple peyote stitch base into a flowing neck piece that imitates a rushing waterway. Katie Stuart's disk beads are like bursts of spray in the pool below.

## step by step

### Fringe Disk dangles

**[1]** On 1 yd. (.9 m) of Fireline or thread, attach a stop bead (Basics, p. 87), leaving a 6-in. (15 cm) tail.

**[2]** Pick up 10 15° seed beads in a color that coordinates with one of the large disk beads. Using one 15° per stitch, work a row of flat even-count peyote stitch (Basics and figure 1, a-b). The beadwork may twist a bit, which is normal. Work another row of peyote, but pick up two 15°s per stitch (b-c). The beadwork will twist more.

**[3]** Pick up a 4 mm bicone crystal, a 6 mm crystal rondelle, and 50 15°s. Work a row of peyote stitch back over the 50 15°s (photo a). Work another row of peyote stitch, but pick up two 15°s per stitch (photo b).

**[4]** String the long stitched strip through a large disk bead, and sew through the crystals and an end 15° in the short stitched strip (photo c). Sew through the adjacent 15°, back through the crystals, and an end 15° in the long strip (photo d).

**[5]** Remove the stop bead, and end the tail (Basics). With the working thread, sew back through the crystals and the short strip to exit an end 15°.

**[6]** Repeat steps 1-5 with the remaining large disks, but, in step 2, make longer strips by picking up 10 more 15°s for each disk, so you have 10-, 20-, 30-, 40-, and 50-bead strips. Use the largest disk with the longest strip, and alternate

the colors of 15°s and crystals to coordinate with the disks as desired.

**[7]** To make fringe with a small to medium disk, repeat steps 1 and 2. Pick up a 4 mm, a small or medium disk, and enough 15°s to make a loop through the disk, and sew back through the bicone and an end 15° of the peyote strip (photo e). Retrace the thread path through the loop, and sew through the beadwork to exit an end 15°.

**[8]** Remove the stop bead, and end the tail.

**[9]** Work as in steps 7 and 8 with six more small to medium disks (reserve two similarly sized disks for later), but make the strips of various lengths by picking up a different even number of beads for each strip.



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

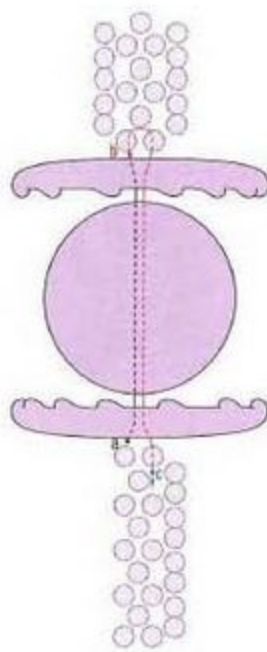


FIGURE 6

#### Core and assembly

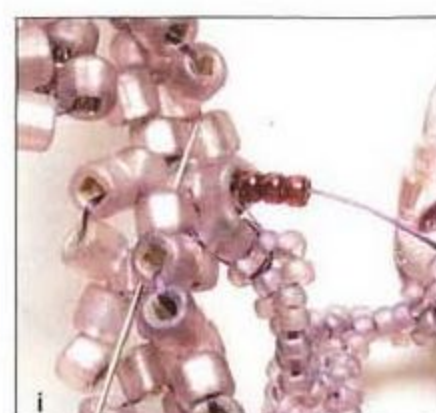
[1] On 1½ yd. (1.4 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail.  
[2] Pick up 24 8° seed beads, then work a row of peyote stitch using one 8° per stitch. Work another row of peyote using two 8°s per stitch.  
[3] Remove the stop bead, and end the tail but not the working thread.  
[4] Arrange all the disk dangles along the core of 8°s, positioning them as desired (photo f). Using the remaining thread from a disk dangle, sew through a bead in the core and back into the dangle (photo g), then sew through the beadwork to retrace the thread path between the core and the dangle a few times. End the thread. Repeat with the remaining dangles, but leave a few threads for later.

#### Neck strap

[1] On a comfortable length of thread, attach a stop bead, leaving a 10-in. (25 cm) tail.  
[2] Pick up an even number of 8° seed beads to equal approximately 9 in. (23 cm).  
[3] Using one 8° per stitch, work in peyote stitch for 1 in. (2.5 cm), then pick up an even number of 8°s to equal 8 in. (20 cm). This creates a split between the two sides of the neck strap (photo h).  
[4] Picking up one 8° per stitch, work in peyote stitch back along the 8°s until you get to the split.  
[5] Continue in peyote around the 1-in. (2.5 cm) section, but pick up two 8°s per stitch (figure 2, a-b). Repeat on the other side of the 1-in. (2.5 cm)

section (b-c), ending and adding thread (Basics) as needed.

[6] Continue in peyote, picking up one 8° per stitch along the rest of the first side.  
[7] Work a row of peyote back the other way, but pick up two or three 8°s per stitch. When you reach the split, sew through the beadwork to the other side of the 1-in. (2.5 cm) section without adding beads. Complete the second side by working one more row, picking up two or three 8°s per stitch.  
[8] To add a clasp bead, pick up three 15°s, a 5 mm tapered bicone crystal, the 14 mm round art-glass bead, a 5 mm, and three 15°s. Skip the 15°s, and sew back through the 5 mm, art-glass bead, 5 mm, three 15°s, and the adjacent end 8° in the strap (figure 3).



Retrace the thread path several times, and end the thread.

[9] For the clasp loop, thread a needle on the tail on the other side of the neck strap, and pick up a 5 mm and an even number of 15°s to make a loop that will fit around the clasp bead.

[10] Sew back through the 5 mm and an end 8° in the strap (figure 4, a-b). Sew through an adjacent 8° and the 5 mm, then work a round of peyote around the loop of 15°s (b-c). Repeat to work another round of peyote, but pick up two 15°s per stitch instead of one (figure 5). End the thread.

#### Assembly and embellishment

[1] On the thread remaining at the top of the core of 8°s attached to the dangles, pick up a leftover disk, and sew through it from the convex side. Pick up the 20 mm round art-glass bead and the other disk, and sew through the concave side (figure 6, a-b). These disks should act like bead caps. If they don't fit quite right, try adding a 5 mm crystal between the round bead and the disks. Sew through an end 8° at the bottom of the 1-in. (2.5 cm) section of the neck strap, then turn, and sew through the adjacent 8°, the two disks, the round, and the 8° next to the one your thread exited at the start of this step (b-c). Retrace the thread path between the dangle core

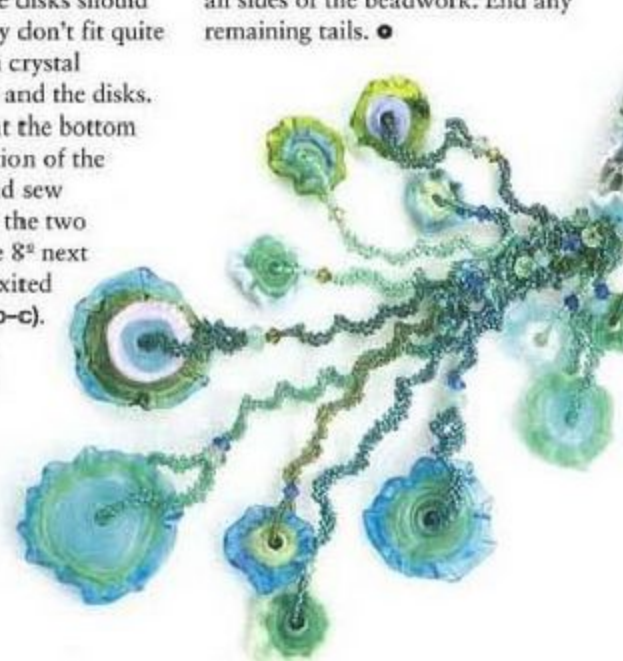


and the neck strap several times, and end the thread.

[2] Using a thread left over from attaching the dangles to the core, begin embellishing the core with picots: Exit any 8° in the core, pick up three 15°s, and sew through an adjacent 8° (photo i). Repeat all around the core (not just on one side), adding picots as desired. The beadwork will take on a rounded shape as you add the picots. Add picots to the neck straps as well, ending and adding thread as needed. Let the beadwork twist and turn as you add the picots.

[3] Finally, embellish the core and the 1-in. (2.5 cm) section of the neck strap with crystals: Exit any 8° in the core or the neck strap, and pick up a 4 mm bicone, 5 mm tapered bicone, or 6 mm rondelle and a 15°. Skip the 15°, and sew back through the crystal and the 8° your thread exited (photo j). Continue adding crystals as desired, covering all sides of the beadwork. End any remaining tails. •

Each of Katie Stuart's disk beads is slightly different, enhancing the organic appeal of this necklace.



#### Jewelry designer

**Kelly Wiese** is a beadwork designer who lives in Fort Morgan, Colo., in the U.S. She has been designing and teaching beadwork for 12 years. Kelly loves to use 15° seed beads and crystals in her work, which tends to have a Victorian feel to it. She enjoys passing on her knowledge of beading to her students and spends most of her time designing new projects for them. When time allows, she creates one-of-a-kind pieces. Several of her pieces have won awards at art shows in Colorado. Contact Kelly at [beadparlor@yahoo.com](mailto:beadparlor@yahoo.com), or visit her Web site, [beadparlor.com](http://beadparlor.com).



#### Bead artist

As a young child, **Katie Stuart** and her family visited Disneyland, where she saw a man melting glass and forming animals and figurines. She was mesmerized. How could he be melting glass? Glass is hard and brittle, not flowing and pliable. This was her first experience with lampworking and the beginning of her great love of glass.

Today Katie has a teaching studio in Santa Barbara, Calif., in the U.S., where she shares her passion for making beads. She finds the process of melting glass and combining colors as important as completing the finished beads.

The colorful disks in this necklace were inspired by Dale Chihuly, a master glassblower. Katie's floating disks in this piece remind her of the ocean with waves forming and breaking at the water's edge.

Contact Katie at [katie@artglasssb.com](mailto:katie@artglasssb.com), or visit her Web site, [artglasssb.com](http://artglasssb.com).



# Making meaning

A glass-bead artist and a beadworker find

a common language in jewelry design.

by Ann Dee Allen

Jewelry designer Maggie Roschyk has a theory about artistic collaboration — a holistic philosophy that she says defines her work with lampworker Kristen Frantzen Orr. “The Gestalt theory — that the whole is different than the sum of its parts — really plays into the jewelry that we create,” Maggie explains. “The individual components, when combined, have greater value than if they were separate.” Or, as Kristen adds, “One plus one equals seven.”

The two artists have collaborated on more than 100 pieces of jewelry since 2002, completing about 15 major pieces a year to be sold in American and Japanese galleries, in addition to creating their own work and teaching. Whether they are working together or individually, they are each committed to high-quality craftsmanship and aestheticism in their art.

“Kristen is constantly pushing the envelope with glass. I’m always looking for new applications for beading techniques that are as old as civilization,” Maggie says. “We want to create jewelry that is perceived as notable in design and handcrafting.”

## Individual outlooks

Maggie is the extrovert, spirited and social. Kristen is contemplative and quiet. Kristen’s blog at [kristenfrantzenorr.blogspot.com](http://kristenfrantzenorr.blogspot.com), “Musings from the High Desert,” features her photographs of the mountains, birds, and flowers around her home in rural Elko County, Nev., in the U.S. “Maggie’s Musings,” Maggie’s blog at [BeadAndButton.com](http://BeadAndButton.com), is a

beehive of activity, with at times more than 10,000 beading enthusiasts reading her posts. She lives in Delafield, Wis., not far from the urban setting of Milwaukee.

Each artist’s attributes and skills blend perfectly into the jewelry that results from Kristen’s carefully crafted art-glass beads and Maggie’s stitch-by-stitch approach to beadwork. They say this is possible because of their shared interest in things other than art glass and seed beads.

“Kristen loves Japanese ink painting, orchids, and kimonos. I’m drawn to Art Nouveau and South American textiles,” Maggie says. “We both have a deep appreciation for anything Arts and Crafts style. None of these interests has anything to do with lampworking or beadwork, yet in our collaborative art it means everything.”

The two were bound to meet in the 1990s and early 2000s when Maggie, a native Arizonan, was living and teaching beading in Kristen’s hometown of Elko. “Kristen and I would pore over her books on art and pottery. We talked about the colors that were used and it helped us develop a color language between us. Then when we talked about colors we both knew what the other meant,” Maggie relates.

Eventually, Maggie landed in Wisconsin due to her husband’s career, and now the two collaborate over the Internet and meet whenever they can — at the International Society of Glass Beadmakers’ Gathering conference, the Bead&Button Show, or the Tucson bead shows. “We’re not able to get together enough!” Maggie says. “When we do,

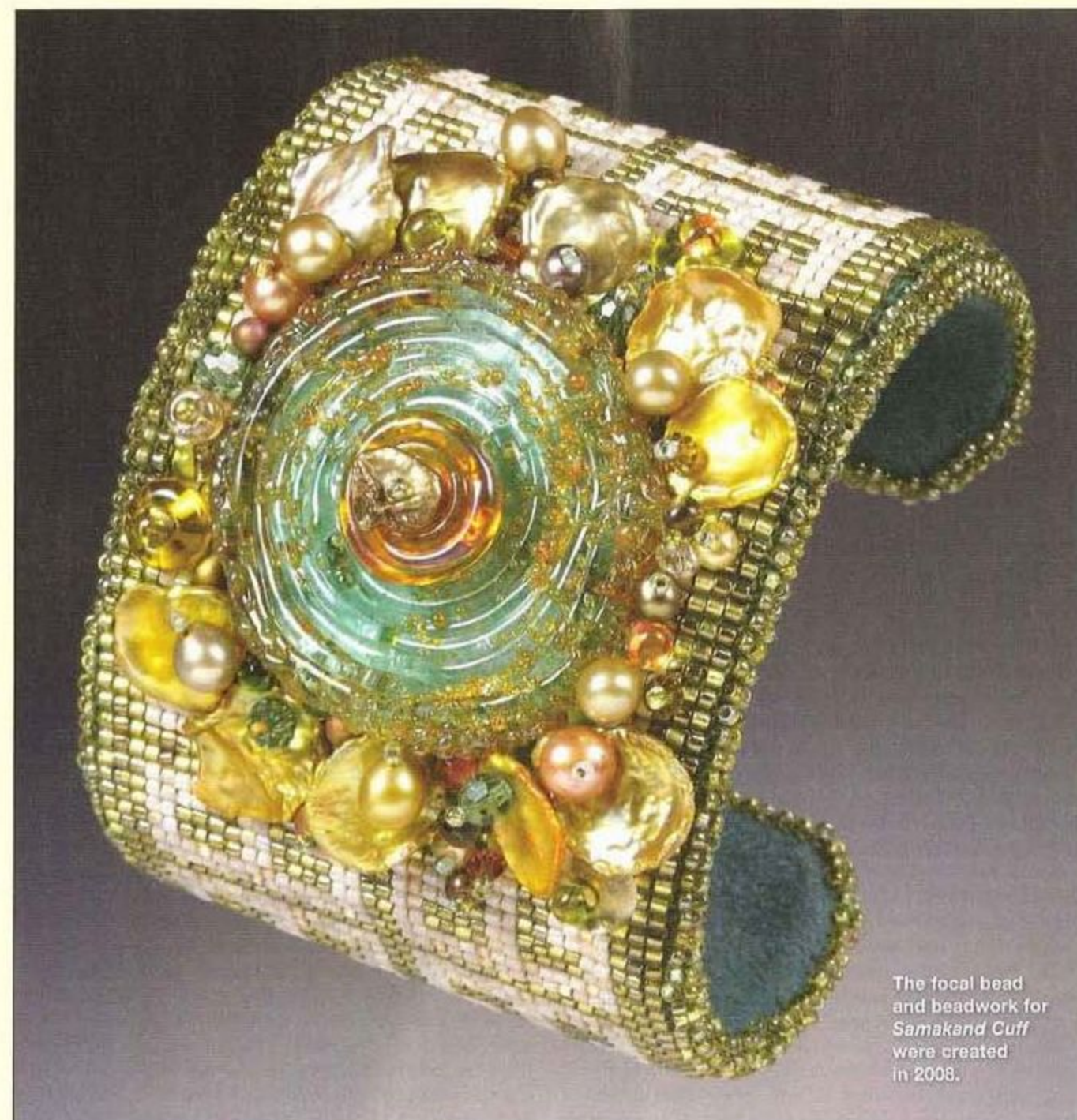


Maggie Roschyk

Color and texture define our work. Our pieces are an interplay of contrast and harmony, refraction and reflection, and delicate and bold elements. We strive to create pieces that are truly wearable as well as visually exciting.

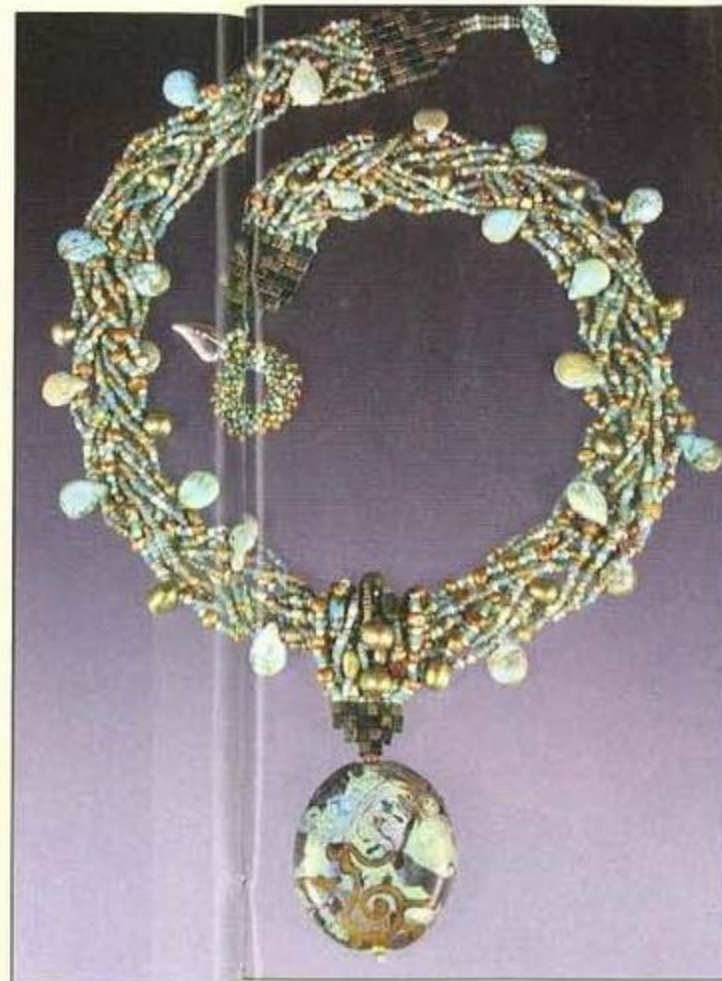


Kristen Frantzen Orr



The focal bead and beadwork for Samakand Cuff were created in 2008.

Maggie uses her eye for color and her large and enviable stash of gemstones, glass beads, pearls, seed beads, buttons, and unique components to bring the colors in Kristen's beads to the fore. Many of Kristen's beads are highly textural, and are characterized not only by fine canes and minute details, but also by raised flowers and ridges. Pictured from left to right are: *Cote d'Azur*, 2007; *Japanese Silk*, 2003; *Silent Storyteller*, 2006; and *Metamorphosis to Delafield*, 2006.



Photos by David Orr

Learn more about design in Maggie's blog at [BeadAndButton.com/MaggiesMusings](http://BeadAndButton.com/MaggiesMusings).

## Design tips

Maggie Roschky and Kristen Frantzen Orr have several tips for creating jewelry with art-glass beads. "I want the art glass to be noticed first — the beadwork is the vehicle for the art glass, it frames the bead," Maggie says. "You need to balance the two voices," Kristen adds.

Here are more tips from Kristen and Maggie:

- The jewelry has to have visual impact. It should be obvious that it is handmade, and it has to make a statement.
- Visual impact is immediate when it comes to color. Choose colors that contrast or are complementary.
- The art bead should be the centerpiece. You don't want to have to hunt for the bead.
- Balance materials, color, and style. Your piece should not be too heavy on one side and too light on another.
- Wearability is essential, and so is physical comfort. A piece of jewelry shouldn't poke or itch.
- If you haven't created something truly wonderful, keep working on it until you're fully satisfied!

we take out all my beads and her beads and start putting them together. When we find a good combination, we put the beads in a bag and look for the next mix."

## Ideas blend together

Both have done lampworking and bead weaving, so they have a feel for each other's area of expertise, and that adds to how they approach their individual contributions to the collaborative pieces. "I take Maggie's beads home and go to my bench to play with the color palette and see how I can use it in my beads," Kristen says. Meanwhile, Maggie looks for the individual colors in the glass canes Kristen uses, and picks up on the nuances in each bead.

For Kristen, the process works best when she sends Maggie digital images of her beads, then waits for Maggie to do her magic. "I find that if we talk about it too much back and forth we tend to lose interest in the final piece," Kristen adds.

The women have opposite working styles, which may be one reason they work better independently after the conceptualization stage. "I thrive on the panic of the last minute. Chaos and clutter keep me going," Kristen says. "If things get too tidy, I need to mess them up. It's too sterile. Maggie likes to keep things really organized." Maggie laughs at this. "I just reorganized my studio! I love it when every tube of beads is in the right

place. It's like all the voices are quieted and an idea can come forth." It seems like the classic introvert/extrovert dichotomy, with the introvert pulling outside energy into the creative process, and the extrovert taking energy out into the world.

"I need to actually make the beads to spark the creative part of the process," Kristen says. "I don't want to say what I'm working on until it's ready to be out there. Describing it kills the idea because talking about it either fills the need or I get negative feedback and think, why am I doing this?"

Maggie sends her ideas in progress to others, so that she can turn them over in her mind and get feedback. "I love writing the *Bead&Button* blog because it gives me a chance to talk about some of my design thoughts," she says.

Kristen hesitates when it comes to articulating what goes into making art: "It's impossible for artists to explain how long it takes to make a finished piece because they have been working in their mediums for years." Maggie agrees: "When you buy a bead from Kristen, you know that you're getting many years of expertise and high-quality work. When you buy my beadwork, you know that I'm using the finest materials and it's not going to fall apart. We put a lot of quality and craftsmanship into our pieces."

Kristen has been a freelance artist since 1975, and a beadmaker since 1993. She has been a professional journalist,

watercolor artist, calligrapher, and illustrator. Maggie has been teaching jewelry making and selling her beadwork for more than 10 years. She has also published selected designs.

When asked whether she is partial to any designs she has created, Kristen says, "My most exciting piece is always the newest piece or the next piece." Her latest beads illustrate this perfectly. The new beads are irregularly shaped disks — much different from what *Bead&Button* Show-goers think of as her signature beads: intricate florals in relief. The beads were created for the pair's necklace, *Tidepools Reflecting Prometheus*, for the exhibit *Convergence: Contemporary Jewelry Design with Art-Glass Beads*. Instructions for the necklace can be found on p. 50 in "Radiating rings."

## Artistic values converge

Kristen's *Convergence* beads are evidence of the partnership. The pair had been talking about ancient glass, and Kristen's thoughts went into gear: "We had a book about ancient art that inspired me to do things to the glass: etch it, color it with metals, scratch it with an alundum stone. I've been trying to create things that look like the Roman glass that's been dug up. It's kind of iridescent and has greens and aquas. I thought, I can replicate those colors by adding copper to the glass." "I must have made a hundred disks!" Kristen adds, laughing.

"Maggie picked through them and pulled out the ones she wanted for the necklace."

## Staying focused

Creating pieces for competition and exhibitions keeps the pair motivated. The two also network with other artists and artistic groups. Besides the International Society of Glass Beadmakers, Kristen belongs to a regional group called Wild Women Artists, while Maggie is a member of the Wisconsin Designer Craftsmen Council and exhibits at its Morning Glory Gallery in Milwaukee. Kristen exhibits at shows including the Wild Women Artists Shows in Reno and Elko. Pismo Art Glass in Colorado carries their work, which has also been shown at invitational shows in Japan and the U.S.

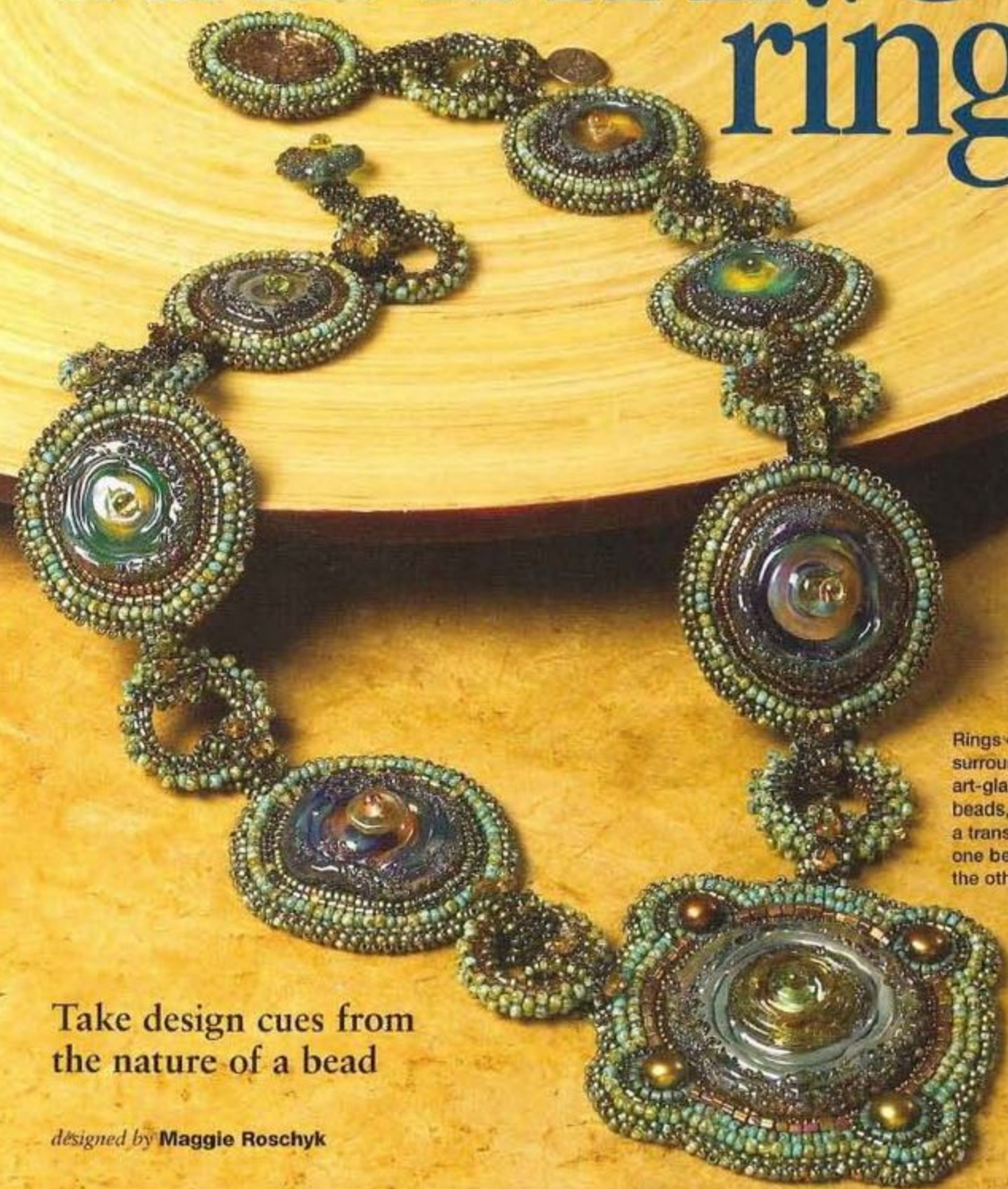
No matter what the economy signals, these two artists continue to advance. "We never know when another opportunity is going to come our way, so we just keep honing our craft. We always think, let's be ready when a door opens," Maggie says. ♦

Ann Dee Allen is editor of *Bead&Button* magazine. Contact her at [editor@beadandbutton.com](mailto:editor@beadandbutton.com).



PEYOTE STITCH / BEAD EMBROIDERY

# RADIATING rings



Rings of seed beads surround rippled art-glass disk beads, creating a transition from one bead type to the other.

Take design cues from the nature of a bead

designed by Maggie Roschyk

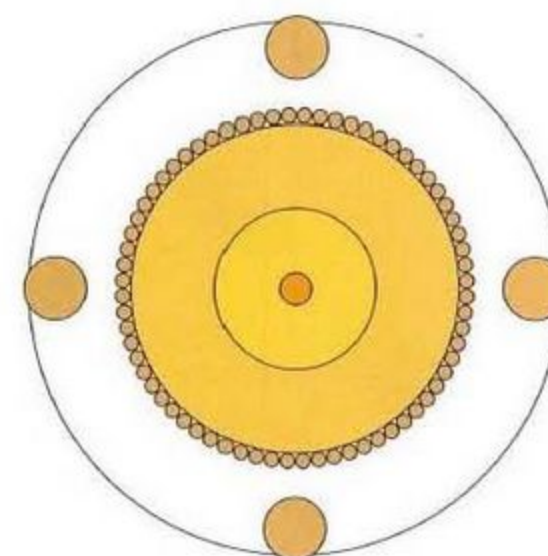
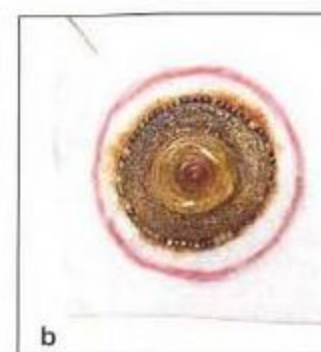
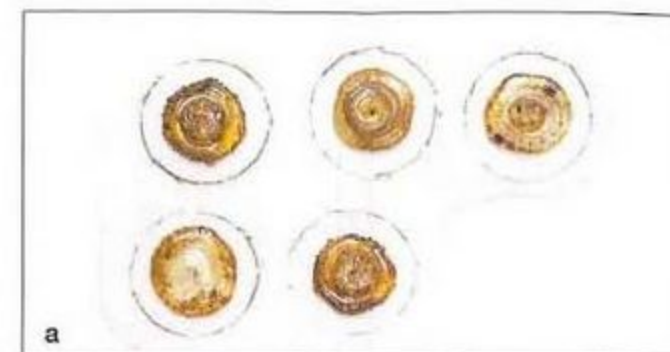


FIGURE 1

## materials

necklace 23 in. (58 cm)

- art-glass disk beads  
35 mm (large)  
6 20–25 mm (medium)  
6 13–18 mm (small)
- 4 8 mm pearls
- 43–50 3 mm gemstone rondelles
- 1–7 3 mm drop beads (optional)
- 5–10 g 11° seed and/or hex-cut beads in each of 3–5 colors
- 5–10 g 11° cylinder beads in each of 3–5 colors

- 5–10 g 15° Japanese seed beads in each of 3–5 colors
- nylon beading thread, size D
- beading needles, #12
- 6 x 6-in. (15 x 15 cm) piece of beading foundation, such as Pellon or Lacy's Stiff Stuff
- 6 x 6-in. (15 x 15 cm) piece of soft leather, suede, or Ultrasuede
- craft knife
- E6000 adhesive
- permanent markers to match seed beads
- Therm O Web Peel'n'stick double-sided adhesive sheet

I love the iridescent, organic look of Kristen Frantzen Orr's glass disks, which remind me of rippling pools of water. I designed my necklace, *Tidepools Reflecting Prometheus*, to highlight her disks, using bead embroidery to mimic the concentric rings found at the water's edge. I'm especially proud of the clasp, which blends seamlessly into the rest of the necklace.

## stepbystep

### Medallions

**[1]** Stack a small disk on the large disk. Using E6000 adhesive, glue the small disk to the center of the large disk. Repeat to attach a small disk to each of four of the medium disks. Allow to dry.  
**[2]** Leaving at least ½ in. (1.3 cm) around each of the stacked disks, glue them to the beading foundation. Also, glue the two remaining

medium disks to the foundation. Allow to dry.  
**[3]** The glass disks are not perfectly round, but the medallions should be. In order to make them round, draw a circle about ¼ in. (6 mm) outside the perimeter of each disk (**photo a**).  
**[4]** Thread a needle on a comfortable length of thread, and tie an overhand knot (Basics, p. 87) at the end. Sew up through the beading foundation and the largest

set of stacked disks, and pick up a 3 mm rondelle and a 15° seed bead. Skip the 15°, and sew back through the 3 mm, the disks, and the beading foundation.  
**[5]** If desired, use a permanent marker in a hue similar to the beads to color the beading foundation around the disk. Sew up through the foundation right next to the disk. Working in beaded backstitch (Basics), stitch a round of 15° seed

beads around the perimeter of the disk (**photo b**). Use a main seed bead color, and randomly sprinkle in a few beads of other colors.

**[6]** Sew an 8 mm pearl next to the disk, leaving enough room for a round of cylinder beads around it. Repeat three times, placing a pearl in each of the four "corners" of the medallion (**figure 1**). Using 11° cylinder beads, work a round of beaded backstitch around each pearl.

**[7]** Using your choice of cylinders, 11° seed beads, or 11° hex-cut beads in each round, work three more rounds of beaded backstitch around the disk and pearls (**photo c**). As in the initial round, use a single type of bead, and mix a variety of

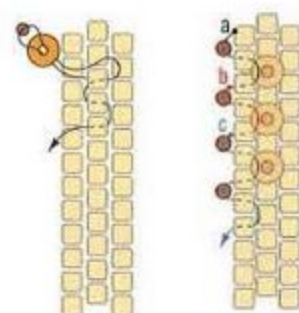
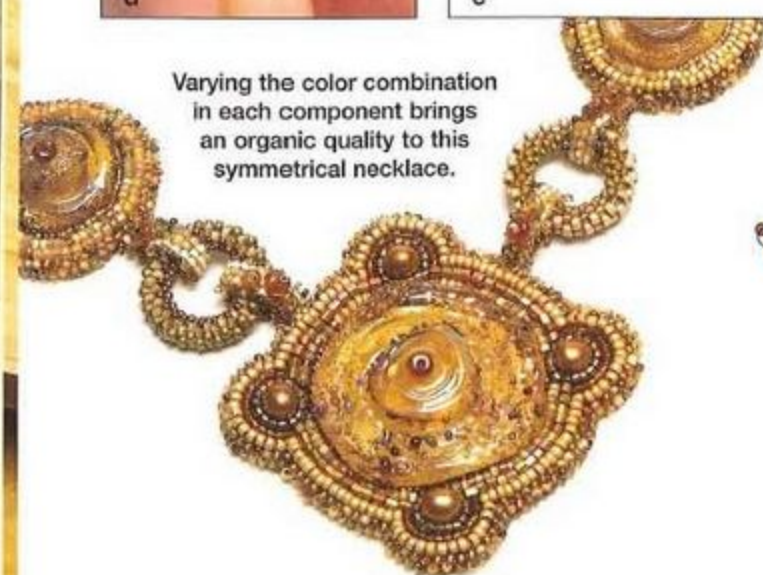


FIGURE 2

FIGURE 3



Varying the color combination in each component brings an organic quality to this symmetrical necklace.

hues if desired. End the thread (Basics).

**[8]** Cut around the edge of the beadwork, leaving about  $\frac{1}{16}$  in. (2 mm) of foundation. Trace the shape onto the leather, and then trace it again onto the Therm O Web adhesive sheet. Cut the leather shape the same size as the medallion, and cut the adhesive sheet about  $\frac{1}{8}$  in. (3 mm) smaller than the medallion. Position the adhesive sheet on the back of the medallion, and press it in place on the leather.

**[9]** Work as in steps 4–5 and 7–8 to surround each of the remaining six medallions with a few rounds of beaded

backstitch. If desired, substitute a 3 mm drop bead for the rondelles and 15°s on some or all of the medallions.

### Peyote stitch rings

**[1]** On 1 yd. (.9 m) of thread, center 40 15°s. Tie the beads into a ring with a square knot (Basics), and sew through the first 15° again.

**[2]** Work in even-count tubular peyote stitch (Basics) as follows:

**Round 3:** Work one 15° per stitch.

**Rounds 4–5:** Work one cylinder per stitch.

**Rounds 6–7:** Work one 11° per stitch.

**[3]** Thread a needle on the

tail, and repeat rounds 4–6 on the other side. Zip up (Basics) the edges (photo d) to close the ring. End the threads.

**[4]** Repeat steps 1–3 seven times to make a total of eight rings, making each ring with a different combination of colors (photo e).

### Connector strips

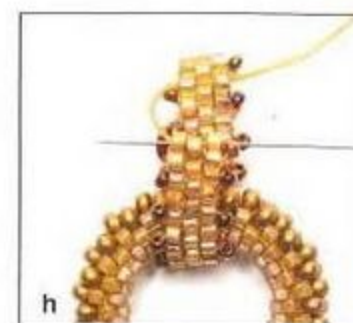
**[1]** On 2 yd. (1.8 m) of thread, leave a 6-in. (15 cm) tail, and pick up three cylinder beads. Working in odd-count peyote stitch (Basics), make a 38-row strip with cylinder beads that is three beads across and has 19 beads on

each side (photo f). Sew through the beadwork to exit the third cylinder in the middle column.

**[2]** Pick up a 3 mm rondelle and a 15°, sew back through the rondelle, and sew through the cylinder again. Sew through the beadwork to exit two cylinders below the one you just sewed through (figure 2).

**[3]** Repeat step 2 twice to attach a total of three rondelles to the peyote strip.

**[4]** Sew through the beadwork to exit an edge cylinder at one end. Pick up a 15°, and zigzag through the next two cylinders (figure 3, a–b). Repeat (b–c) along the entire



edge of the strip, then sew through to the other side, and repeat along that edge (photo g). Do not trim the working thread or tail.

**[5]** Repeat steps 1–4 13 times to make a total of 14 strips.

### Assembly

**[1]** Wrap a connector strip around a peyote ring, and sew the unembellished end of the strip to the second edge cylinder from the other end (photo h). This forms the strip into a loop with a little tab where the ends came together.

**[2]** Center a connector loop between two pearls on the focal medallion, making sure the rondelles on the

connector are facing the same way as the front of the medallion. Sew through the beadwork to exit an end edge bead on the tab. Sew through the foundation and the leather again, and sew back through the cylinder. Sew through the foundation and the leather again to secure the connection between the tab and the medallion (photo i). **[3]** Repeat steps 1 and 2, positioning the connector loop between the next two pearls on the medallion (figure 4).

**[4]** To add the edging around the medallion, pick up three 15°s, and sew through the foundation and the leather, exiting one bead's width away from where your thread exited at the start of this step (figure 5). Repeat around the medallion, skipping the areas where the loops are connected. End the threads. **[5]** Work as in steps 1 and 2 to connect one of the peyote rings to the next medallion. Connect another ring to the other side of the new medallion. Embellish the medallion with edging, as in step 4, and end the threads (photo j). **[6]** Continue connecting rings and medallions,

ending with the single-disk medallions and then the last set of rings.

### Clasp

**[1]** To begin making the clasp medallion, place the remaining small disk bead on the beading foundation, and draw a circle about  $\frac{1}{4}$  in. (6 mm) outside the perimeter of the disk. Cut the foundation along the line. Set the disk aside.

**[2]** Thread a needle on a comfortable length of thread, and tie an overhand knot at the end. Sew up through the foundation near the edge of the circle. Leaving  $\frac{1}{16}$  in. (2 mm) around the

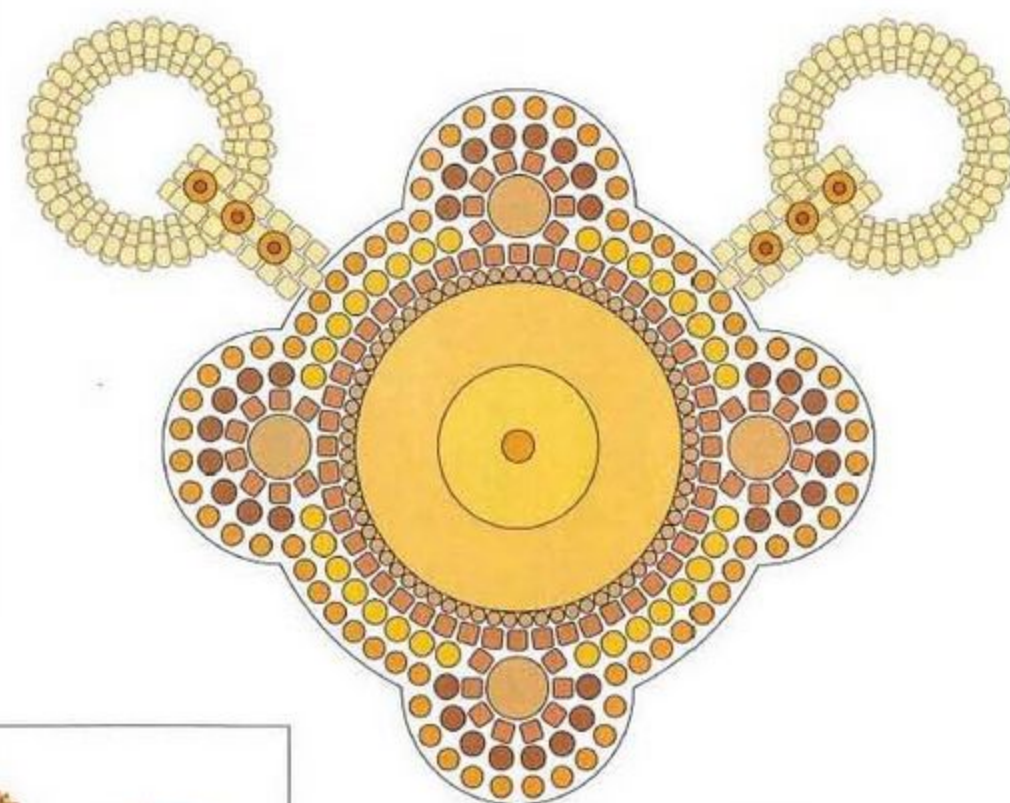


FIGURE 4



FIGURE 5

Watch a video on basic beaded backstitch at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).



outside edge, work two rounds of beaded backstitch, working from the outside toward the inside.

[3] Cut a piece of leather to fit exactly within the inner ring of bead embroidery. Cut a piece of adhesive sheet slightly smaller than the leather, and use it to adhere the leather to the beading foundation. Sew up through the foundation and leather right along the edge of the leather, and make small stitches around the perimeter to tack the leather to the foundation. Sew up through the foundation within the 1/16-in. (2 mm) perimeter along the outer edge of the embroidery.

[4] Cut a piece of leather the same size as the foundation. Cut a piece of adhesive sheet slightly smaller than the leather, and use it to adhere the leather to the underside of the foundation.

[5] Make two more peyote strips as in "Connector strips," but do not add the rondelles. Make one 38 rows long and the other 56 rows long.

[6] Using the 38-row strip, connect the clasp medallion to one of the end peyote rings, as in step 2 of "Assembly." Add edging around the medallion as in step 4 of "Assembly." End the threads. Using a craft knife, make two slits through the layers of leather and foundation to make a T shape in the center of the clasp medallion, with the stem of the T going toward the strip (photo k). Do not cut through the stitches along the edge of the leather.

[7] Sew through the 56-row strip to exit the center column bead at one end. Pick up an 11°, the remaining small disk, and a drop bead. Sew back through the disk

### Jewelry designer

*Maggie Roschyk began beading when she was a child. She loves beading because it allows her to capture the magic of glass and weave it into a fabric that expresses her creative vision. Maggie regularly collaborates with lampworker Kristen Frantzen Orr. You can read about their partnership on p. 46. You can find out more about Maggie and what she's up to by reading her blog, Maggie's Musings, at [BeadAndButton.com/MaggiesMusings](http://BeadAndButton.com/MaggiesMusings).*



### Bead artist

*Kristen Frantzen Orr combines a love of nature with her background as a watercolor artist to create her distinctive art-glass beads. Before discovering bead making, she worked in a variety of artistic mediums, including pottery, calligraphy, drawing, and painting. She fell in love with bead making when she discovered she could layer colors to create the depth that would draw viewers into her work. Kristen's beads have been featured in a number of books and magazines and have appeared in numerous exhibitions across the country. Her beads are available in select galleries in the U.S. To see more of her work, visit her Web site, [kristenfrantzenorr.com](http://kristenfrantzenorr.com).*



and the 11°, and continue through the end bead in the strip. Retrace the thread path several times to secure the connection.

[8] Slide the disk through the slit in the clasp medallion. Wrap the end of the strip around the remaining peyote ring at the other end

of the necklace, and make a loop by sewing it closed as in step 1 of "Assembly," making sure to leave enough rows between the loop and the disk so that the strip will lie flat behind the clasp medallion (photo l). End all remaining threads. •

Maggie's clever engineering resulted in a clasp that looks almost identical to the rest of the medallions.

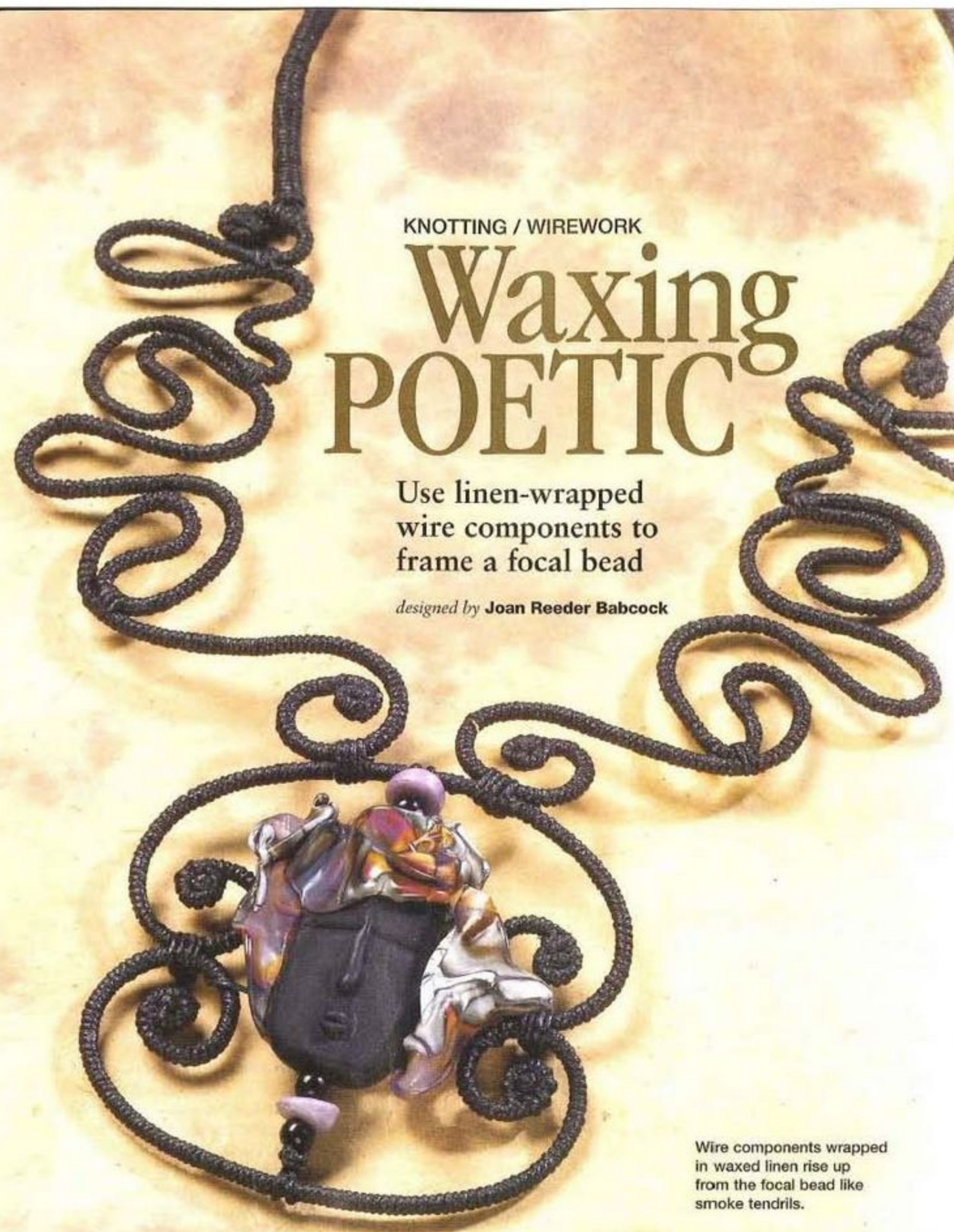


KNOTTING / WIREWORK

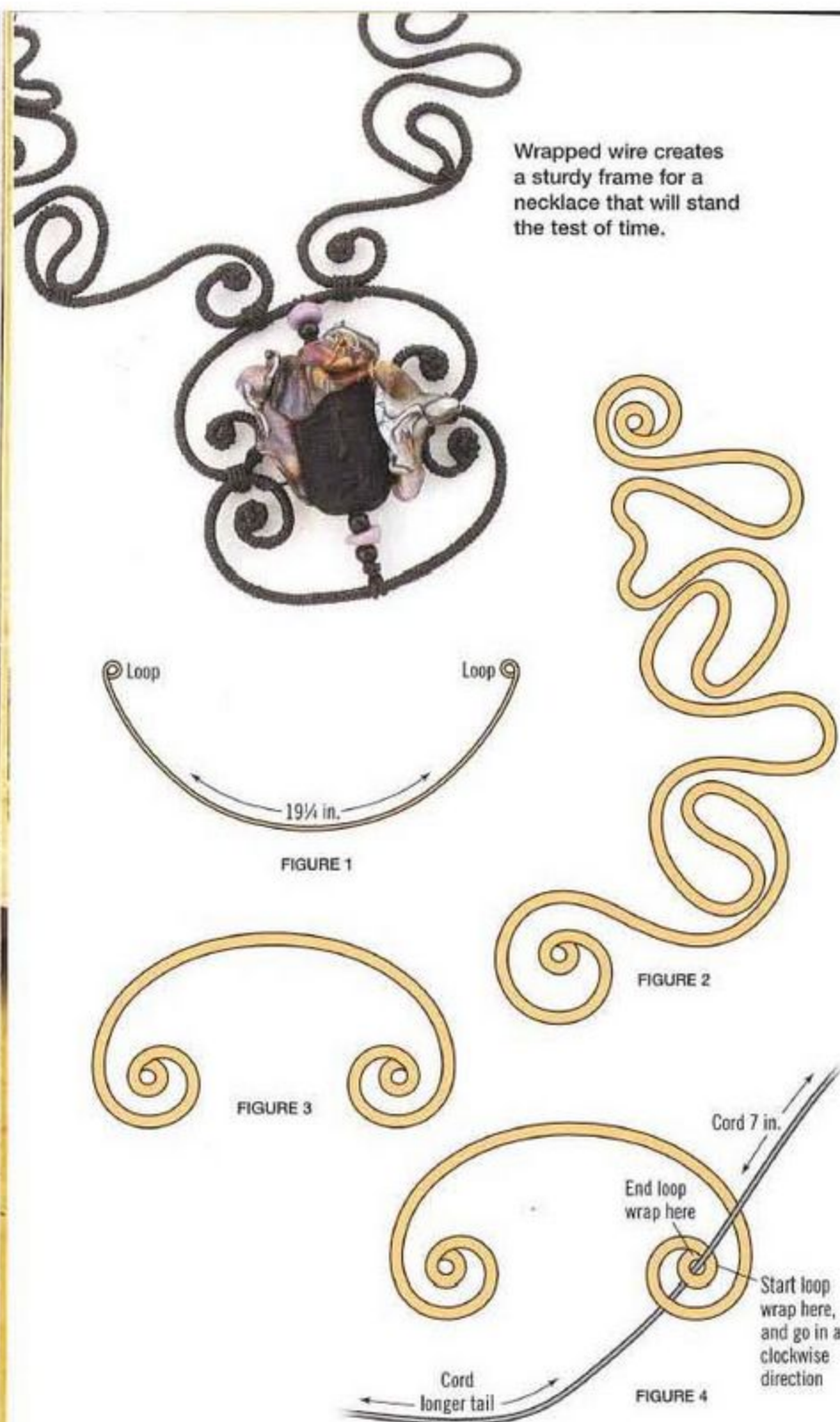
# Waxing POETIC

Use linen-wrapped wire components to frame a focal bead

designed by Joan Reeder Babcock



Wire components wrapped in waxed linen rise up from the focal bead like smoke tendrils.



Wrapped wire creates a sturdy frame for a necklace that will stand the test of time.

Jiley Romney's moody glass bead was the starting point of my piece, *Smokin'*. To highlight the fabulous colors in the bead, I chose to work in black. The curvaceous wirework draws attention down to the focal point.

## stepbystep

### Wire components

- [1] Cut two 19¼-in. (48.9 cm) pieces of 16-gauge wire.
- [2] Using roundnose pliers, make a simple loop (photo a) at each end of both wires. The loops should face each other on each wire, and the loops should be completely closed with no gap where the end of the loop meets the wire (figure 1).
- [3] Following the pattern in figure 2, use roundnose pliers and/or dowels to make bends and curves in one wire. Check against the pattern frequently to make sure your shape is right. When you reach the end, if you have a bit too much wire, snip off the loop and make a new one. Repeat with the other wire to make a second side component that is the same shape as the first.
- [4] To make the pendant frame components, cut two 7-in. (18 cm) pieces of wire. Make a simple loop at each end, then follow the pattern in figure 3 to shape each wire. If your art-glass bead is a different shape or size than the one shown here, you may want to adjust the shape to suit.

### Wrapping

- [1] Cut two 10½-ft. (3.2 m) and two 4½-ft. (1.4 m) pieces of waxed linen cord.
- [2] Thread the end of one of the short pieces of waxed linen through the right-hand loop of one of the pendant frame components so you have 7 in. (18 cm) of cord coming out the front of the component (figure 4). Wrap the 7-in. (18 cm) tail around the wire at the point where the end of the loop meets the rest of the wire (photo b). Working clockwise around the loop, continue

wrapping the linen around the wire, making each wrap tight against the previous one, until the loop is completely covered (photo c).

[3] With the short end of the linen exiting the front of the loop, make an overhand knot (Basics, p. 87), centering it in the middle of the loop and making sure it is tight against it (photo d).

[4] Thread the short tail onto an embroidery needle, and sew through the wire loop. Make another overhand knot on the back of the loop, making sure it is centered and very tight. To tighten the knot well, insert the tips of a pair of pliers into the loose knot, and grasp the cord where the knot should be positioned (photo e). Pull the cord to tighten the knot, releasing the pliers when the knot is in place. Trim the end of the short cord close to the second knot.

[5] Wrap the long part of the cord around the rest of the wire component until you've covered the other loop. Repeat steps 3 and 4.

[6] Repeat steps 2–5 with the remaining wire components and pieces of cord, using the long cords to wrap the side components.

### Necklace extensions

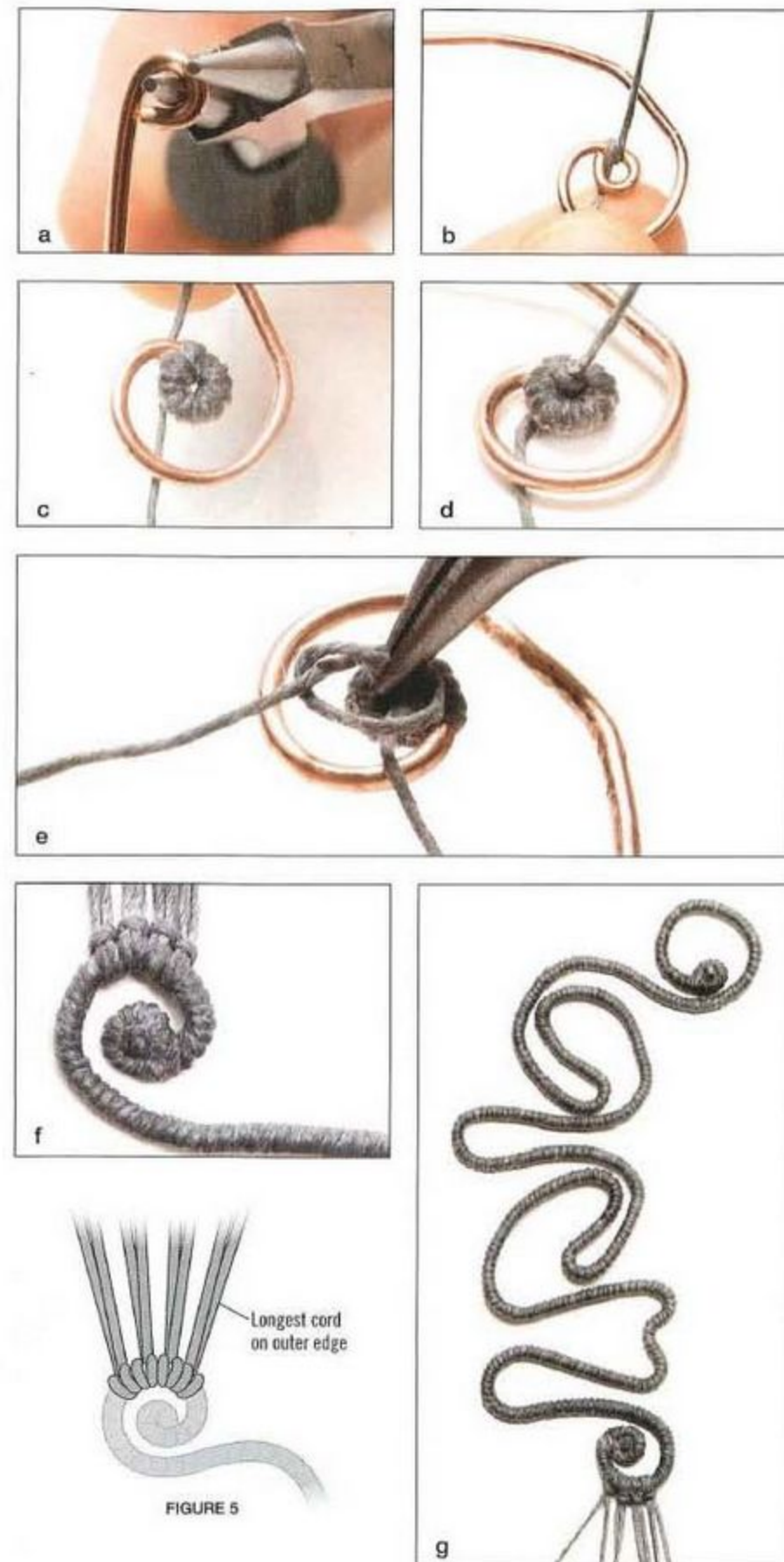
[1] Cut six 28-in. (71 cm) and two 7½-ft. (2.3 m) pieces of waxed linen cord. Separate the cords into two groups of three short cords and one long cord.

[2] Fold the short cords of one group in half. Fold the long cord so one side is 14 in. (36 cm) long and the other is 76 in. (1.9 m). Repeat with the other group of cords.

[3] Place the two side components next to each other, positioning them vertically so they mirror one another.

[4] Using mounting hitch knots (see Macramé basics, p. 59), attach each folded cord in one group to the top center of one of the side components (photo f). The long cord should be positioned on the outside edge (figure 5). Repeat with the other group of cords and the remaining side component.

[5] Position one of the side components upside down on the macramé board. The cords should hang downward (photo g). Secure the component to the board with quilting pins.



### EDITOR'S NOTE:

Because the materials used in this project are inexpensive, this design offers a great way to highlight an art-glass bead on a budget. For an even more budget-friendly option, use a large gemstone bead instead of an art-glass bead, like the dyed jasper I used in my version (see photo k). Just be careful to select a bead with a hole large enough to accommodate four passes of waxed linen. — Julia

## materials

### necklace 20 in. (51 cm)

- 65 x 40 mm (approx.) art-glass bead
- 5-7 4-8 mm large-hole accent beads
- 52½ in. (1.3 m) 16-gauge brass or copper wire
- S-hook clasp
- 21 yd. (19.2 m) 4-ply waxed linen cord
- crewel embroidery needle, #2 (or equivalent)
- dowels, ¾-1 in. (1-1.3 cm) diameter (optional)
- G-S Hypo Cement (optional)
- macramé board
- quilting pins
- bentnose, chainnose, or needlenose pliers
- roundnose pliers
- wire cutters

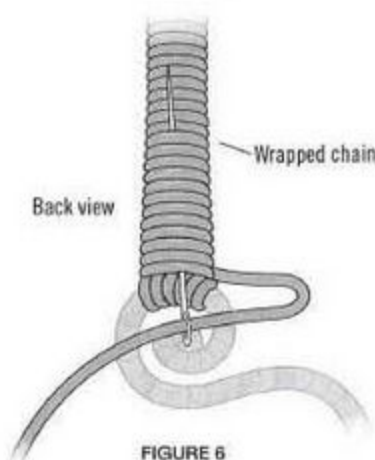


FIGURE 6

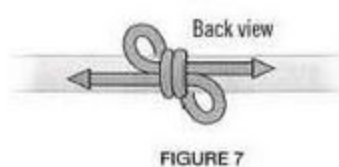


FIGURE 7

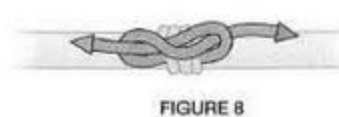
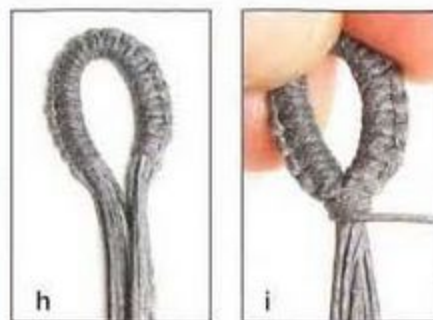


FIGURE 8



[6] Measure 3½ in. (8.9 cm) from the mounting knots. Using the long cord as the knotting cord and the seven short cords as the filler cords, make a 1¼-in. (3.2 cm) chain of lark's head knots (Macramé basics), working away from the wire. This chain of knots will become an end loop for the clasp to hook into.

[7] Remove the component from the board, and curve the chain of knots into a loop (photo h). Bundle the loose ends with the cords between the wire and the loop, positioning the loose cords toward the back of the bundle.

[8] Starting at the bottom edge of the loop and working toward the wire component, wrap the long cord around the bundle of cords (photo i). When the wrapping cord is about ½ in. (1.3 cm) from the wire component, trim the loose ends even with the mounting knots.

[9] Continue wrapping until the wrapping cord is flush with the mounting knots. Thread an embroidery needle onto the wrapping cord, and, at the center back of the wrapped chain, sew up through the core about ½-1 in. (1.3-2.5 cm), sewing under the wraps (figure 6). Use chainnose pliers to pull the needle out if necessary. Pull the cord tight, and trim it flush with the chain where it exits.

[10] Repeat steps 5-9 with the remaining side component.

## Assembly

[1] Align the two pendant frame components so the open sides face each other.

[2] Cut a 7-8-in. (18-20 cm) piece of waxed linen cord, and center it at one of the curled points where the two components meet. Wrap the cord around the two wires three times. Flip the piece over so you are working on the back (photo j).

[3] Thread an embroidery needle on one of the cord ends, and sew under the wraps you just made. Repeat with the other end, sewing in the opposite direction (figure 7).

[4] To tie the cords together, cross one cord over then under the other, and pull tight (figure 8). Sew each cord under the wraps again, going in opposite directions, pull tight, and trim.

[5] Repeat steps 2-4 at the other point of connection.

[6] Cut a 20-in. (51 cm) piece of cord. Fold it in half, and attach it to the top center of the pendant frame with a mounting hitch. Over both cords, string the accent beads and the art-glass bead (photo k), fitting the beads within the frame. Note: The holes of the beads must be large enough to accommodate four thicknesses of cord. If the holes are too small, you may substitute a thinner cord for this part of the necklace.

[7] Loop the cords around the bottom center of the pendant frame, and sew back through all the beads, exiting behind the top mounting knot. Loosen the beads if necessary when sewing through the beads, and reposition and tighten the cord when finished.

[8] Make a tight overhand knot (Basics) with the cords just above the top bead, making sure the knot doesn't show from the front of the piece. The knot should be large enough so that it doesn't slide back through the beads. Tighten the knot, and trim the cord near the knot.

If you used a thinner cord for this portion, you may want to reinforce the connection: Loop the cords over the top wire, and sew back through the top bead. Make an overhand knot around the cords going through the beads, and sew through the next bead. Repeat to tie another knot, dot the knots with G-S Hypo Cement, and trim the cords.

[9] Align the pendant frame below the two side components, positioning the components equidistant from the center of the pendant. Attach the components to the pendant as in steps 2-4.

[10] Work as in steps 2-4 to secure the spots on the side components that nearly touch (photo l).

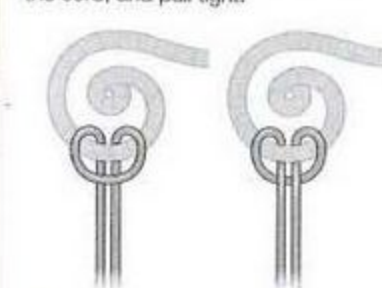
[11] Attach the S-hook clasp to the loop at each end of the necklace (photo m). •



## Macramé basics

### Mounting hitch

[1] Place a folded cord behind the wire you want to attach it to, bending the looped end over the wire and positioning the tails behind the wire.



Go to [BeadAndButton.com/videos](http://BeadAndButton.com/videos) for a tutorial on the macramé knots used in this project.

### Lark's head knot chain

[1] Hold a vertical knotting cord parallel with the core. Here, a completed knot is shown above the active knot. Pass the knotting cord over then under the core, and pull it through the loop just made.

[2] Pass the knotting cord under then over the core, going through the new loop. Pull to tighten.



## Jewelry designer

**Joan Reeder Babcock** is a fiber artist, teacher, and author. Joan is known for her unique style that transforms bead and macramé techniques of the 1960s into exceptional jewelry for today. She authored the book *Micro-Macramé Jewelry: Tips and Techniques for Knotting with Beads and a DVD, Micro-Macramé & Cavandoli Knotting*. Joan lives in Santa Fe, New Mexico, with her husband/business partner, Jeff, and two pampered cats. You can see more of her work at [joanbabcock.com](http://joanbabcock.com).



## Bead artist

**Jiley Romney** began making glass beads in 1997. Her interest in glass was born in childhood when she spent hours watching glassblowers at tourist attractions. Observing these master craftsmen instilled in her both a fascination for the process of working with glass and an appreciation of the skill and artistry required to create beautiful objects with it.

Jiley believes that glass provides unlimited possibilities to the artist. As a glass artist, she is inspired primarily by the light and motion of the molten glass.

Her glass work has also led Jiley to explore other mediums to complement her beads, including metalwork, precious metal clay, and fiber. Her jewelry designs combine all of these elements to create distinctive, original works of wearable art.

Jiley works from her home studio, and her jewelry, beads, and components are available in select galleries and bead shows across the country. Her work has been published in magazines and books and appears in a collection at the Corning Museum of Glass, in Corning, N.Y., in the U.S. You can contact Jiley through her Web site, [jileystudio.com](http://jileystudio.com).



STRINGING / BRICK STITCH

# Winding WAVES

Wrapped strands highlight the colors in a strung necklace

designed by Irene Landaw



## materials

- necklace 21 1/2 in. (54.6 cm)
- 30 mm art-glass focal bead
- 30 mm stick pearl
- 36-38 4 x 6 mm pressed-glass rondelles
- 100 or more 3 mm fire-polished beads
- 6 g 2.5 x 3 mm cube beads
- 4 g 3 mm bugle beads, bronze iris
- 8° seed beads
- 3 g color A
- 2 g color B
- 3-5 g 11° seed beads in each of 4 colors: C, D, E, F
- 22-35 mm copper ring
- 3-in. (7.6 cm) copper head pin
- nylon beading thread and DandyLine .004, or Fireline 6 lb. test
- beading needles, #10 or #12
- chainnose pliers
- roundnose pliers
- wire cutters

Irene Landaw used an unusual toggle to place Laura Churn Hill's art bead front and center in her multistrand necklace, *Whirlwind*.

The waves and subtle spirals of Laura Churn Hill's bead inspired me to gather strands of strung beads with waves of colors. The strands don't match exactly, but the color shifts and accent beads have a fluid alignment that echoes the movement of sea and sky in Laura's bead.

## stepbystep

### Triangle ends

[1] On a comfortable length of thread or Fireline, leaving a 6-in. (15 cm) tail, pick up two cube beads, and sew through them both again so they sit side by side (figure 1, a-b). Pick up another

cube, and sew through the cube your thread is exiting and the next cube again (b-c). Continue in ladder stitch (Basics, p. 87), until your ladder is seven cubes long (c-d). Weave back through the ladder to exit the first bead (d-e). [2] Pick up two cubes, and sew under the thread bridge between the second

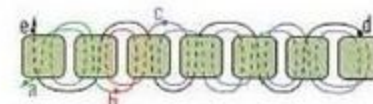


FIGURE 1

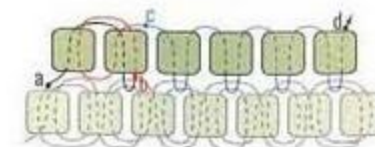


FIGURE 2

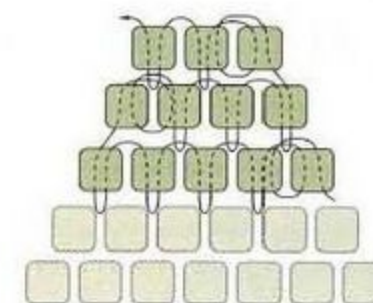


FIGURE 3

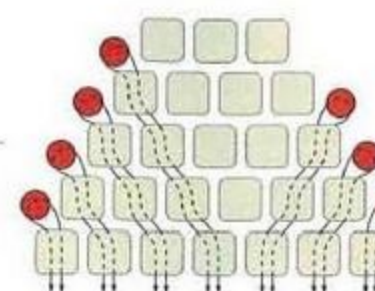


FIGURE 4

and third cubes in the previous row (figure 2, a-b). Sew back through the two new cubes, and sew through the second cube again, so they sit side by side (b-c). Continue across the row in brick stitch (Basics), so you have six cubes in the second row (c-d).

[3] Continue working in brick stitch as in step 2 to complete three more rows, each one cube shorter than the row before. The final row has three cubes (figure 3). End the tail (Basics), but not the working thread.

[4] Repeat steps 1-3 to make a second triangle.

### Inner strands

[1] Thread a needle on each end of a 48-in. (1.2 m) length of DandyLine or Fireline, and center a color C 11° seed bead on the thread. Using one needle at a time, sew down through an end cube bead in the first row of the triangle (figure 4).

[2] Set the outer strand aside. On the other strand, string a mix of 8° and 11° seed beads in colors A-F, 3 mm fire-polished beads, and cube beads until the strung section is 18 in. (46 cm) long. For example: 1 in. (2.5 cm) Cs, three Es, a B, five Ds, an A, a 3 mm, an A, 1/4 in. (6 mm) Ds, an A, a cube, an A, 1/2 in. (1.3 cm) Ds, an A, a 3 mm, an A, 1/2 in. (1.3 cm) Ds, a B, and four Es, repeated with variations in the lengths

of segments and the exact placement of beads. Repetition and grouping beads of the same color creates the wave pattern. Attach a stop bead (Basics) to the end of the strand, and set aside.

[3] Repeat step 1 with a second thread, but this time sew down through the end cube in the second row of the triangle and the second cube in the first row. String both strands to roughly match the first, and attach a stop bead. Repeat twice more to add beads to the end cubes on the third and fourth row of the triangle, with two strands exiting each cube in the first row.

[4] Add strands to the first, second, and third row on the other side of the triangle, leaving one end of the fourth row empty. String the inner five strands to roughly match the strands in steps 2 and 3, and set the outer strand aside. There should be 12 inner strands total.

### Outer strands

[1] On an outer strand, string an 11°, a 3 mm bugle bead, an 11°, a bugle, an 11°, a bugle, an 11°, an A, a rondelle, and a A. Repeat until the strand reaches 22 in. (56 cm), changing the color of the 11°s as desired, and substituting 3 mm fire-polished beads for some of the rondelles. Secure the end of the strand with a stop bead.

[2] String the remaining outer strand to match the first.



## EDITOR'S NOTE:

Be creative with your toggle. I couldn't find a single stick pearl that fit my ring, so I searched for other elements to make my own eye-catching toggle. I chose a gemstone ring and a Vintaj brass component. Think about using wood, glass, metal, or gemstone rings, and be creative when searching for the bar. A large toggle clasp would work great for this necklace as well. I also had a hard time finding a head pin long enough to make a nice-looking wrapped loop around my ring, so I chose to hang my art bead from a loop of seed beads instead. — Lesley

## Second triangle attachment

As you attach the strands to the second triangle, check each inner strand to make sure it does not cross over another strand and it is the same length as the strands already attached, and add or remove beads as necessary. Set the outer strands out of the way, start with the outermost inner strand on one side of the triangle, and work to the other side.

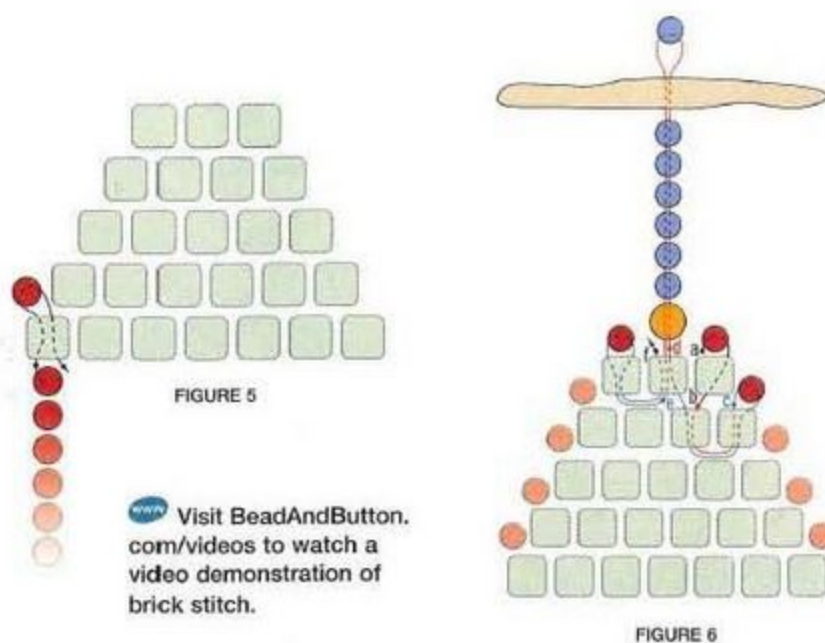


FIGURE 5

Visit [BeadAndButton.com/videos](http://BeadAndButton.com/videos) to watch a video demonstration of brick stitch.

FIGURE 6

### Jewelry designer

**Irene Landaw** likes to joke that her passion for jewelry making began in the womb when her mother took a silversmithing class while pregnant with her. Her passion for jewelry continued throughout her adolescent years. She studied the art of medicine in college and is now a pediatrician. During her residency, Irene practiced needlepoint as a way to unwind, and when she discovered how easy it was to translate patterns into peyote stitch, her love of beading was born. She's fascinated by glass beads and in awe of those who make them, so being paired with Laura Churn Hill for the Convergence competition was a great experience for her. Irene lives in the San Francisco Bay area with her scientist husband, teenaged son and daughter, aging golden retriever, and ancient macaw. Contact Irene via e-mail at [genuweaver@hotmail.com](mailto:genuweaver@hotmail.com).



### Bead artist

**Laura Churn Hill's** artistic experience began in childhood when her artist grandmother allowed her to practice with her precious oil paints. Since then, Laura has dabbled in numerous art forms and has formal education in design, drawing, painting, and photography. As soon as she first melted glass, she was mesmerized and describes herself as being "drawn like a moth to the flame of the torch." Glasswork feeds the creative, meditative, and mad scientist aspects of her personality, allowing her to experiment with the chemical reactions that will yield the perfect colors and effects.



Her work varies day by day depending on her inspiration. Sometimes she creates focused, intricate designs, and other times free-form organic shapes emerge. The natural beauty of her Lake Tahoe surroundings influences all her designs, and these elements are apparent in the land- and sea-scape beads she created for the Convergence competition. Laura feels lucky to have studied with many well-known lampwork glass artists and has been a full-time lampworker since 2006. She lives with her husband, daughter, and rescue mutt on the west shore of Lake Tahoe, in the U.S. You can find out more about Laura's business, Churn Hill Glass, and view her work at [churnhill.com](http://churnhill.com).

[1] Remove the stop bead from the strand, and sew through the corresponding cube in the first row of the second triangle, and exit the top of the corresponding end cube. Pick up a C, and sew back through the cube (figure 5). Sew into the triangle, and end the thread.

[2] Repeat step 1 with the remaining strands, eliminating the C as needed.

[3] Working with one outer strand at a time, wrap the strand around the inner strands five to seven times, without twisting the necklace. Sew through the corresponding end cube in the first row, and end the thread. Repeat with the second strand, wrapping in the same direction so the strands don't cross.

### Clasp and focal

[1] With the working thread from one triangle exiting an end cube in the last row, pick up a C, and sew back through the cube your thread exited (figure 6, a-b).

[2] Sew down through the second bead from the end in the next row, and up through the end bead (b-c). Pick up a C, sew back through the cube, and sew through the beadwork to exit the center cube in the last row (c-d).

[3] Pick up an A, six 11's, the stick pearl, and an 11°. Skip the last 11°, and sew back through the other beads and the cube your thread exited (d-e).

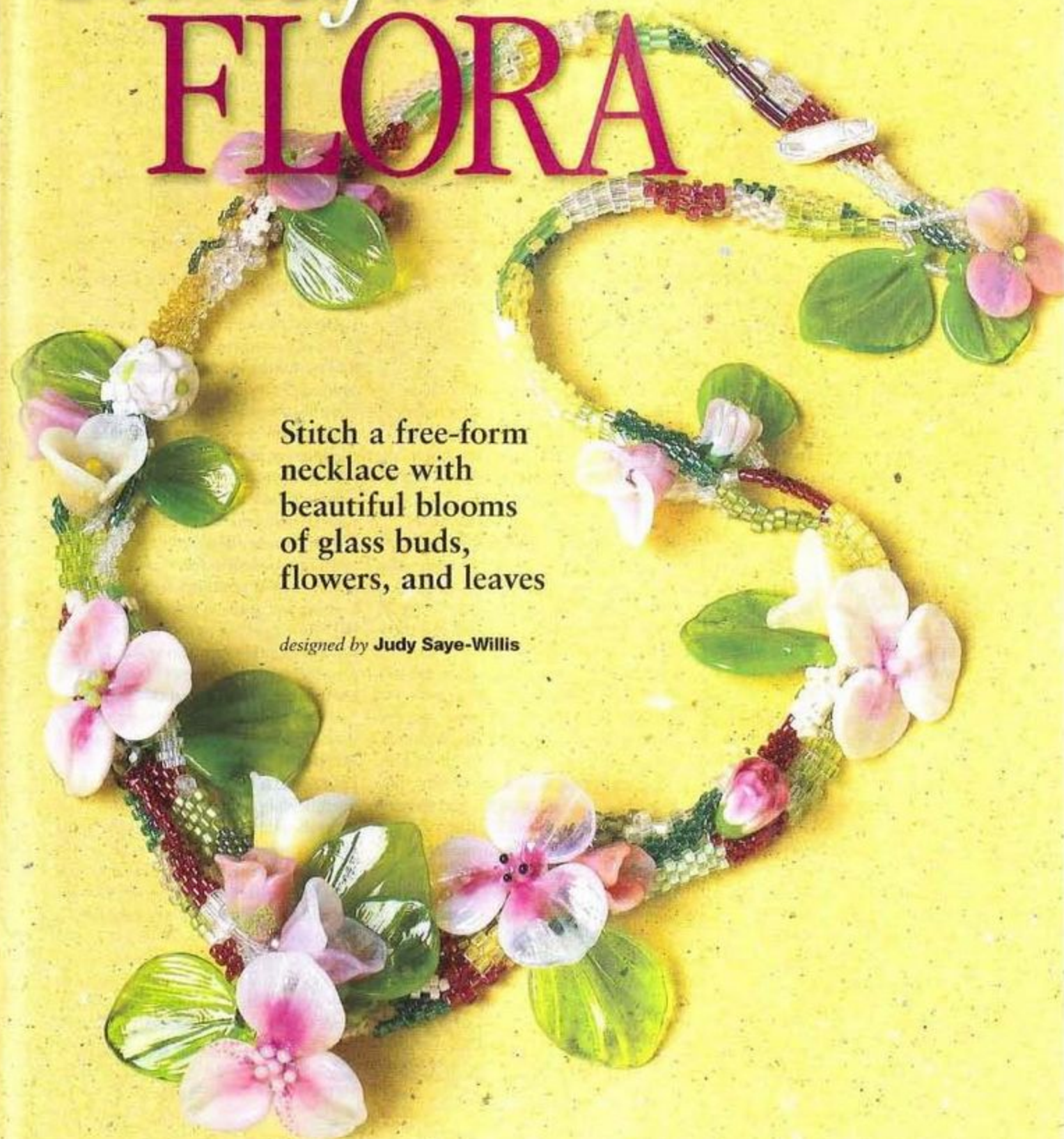
[4] Sew up through the remaining cube in the last row, pick up a C, and sew back through the end cube and up through the center cube (e-f). Retrace the thread path through the clasp beads, and end the thread.

[5] Repeat steps 1 and 2 with the other triangle.

[6] Pick up an A, enough 11's to make a loop around the copper ring, and the copper ring. Sew back through the A and the cube your thread exited. Repeat step 4 to add the final C and reinforce the clasp.

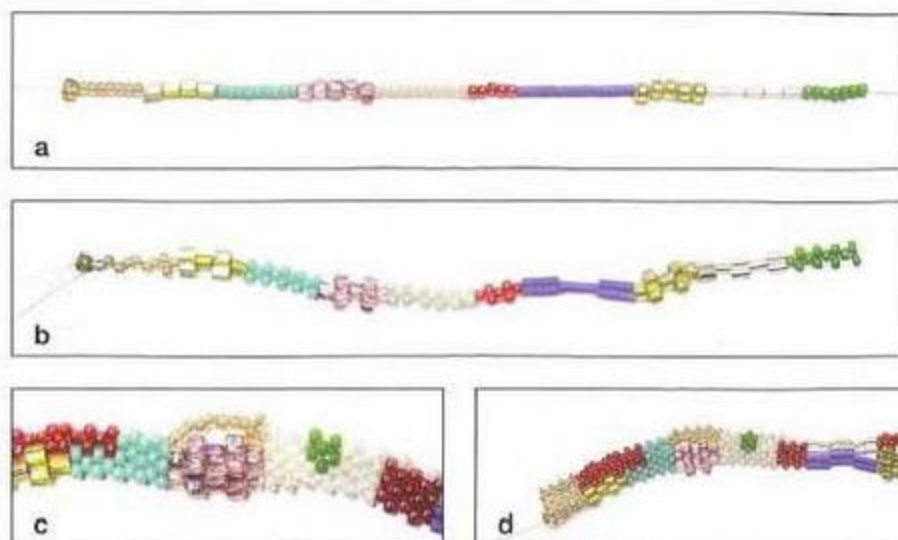
[7] On a head pin, string an A, the focal bead, and an A, and make the first half of a wrapped loop (Basics). Attach the loop to the copper ring, and complete the wraps. Twist the necklace before clasping to keep the strands in place. ●

## PEYOTE STITCH Fanciful FLORA



Stitch a free-form necklace with beautiful blooms of glass buds, flowers, and leaves

designed by **Judy Saye-Willis**



#### EDITOR'S NOTE:

To make a bracelet, work steps 1–4 of "Peyote band," picking up enough beads in step 2 to fit around your wrist. Work all of the steps of "Clasp" and "Embellishment." For sturdiness, use pressed-glass or Lucite flowers and leaves. — Tea

I designed my necklace, *Earth in Bloom*, with analogous and complementary colors that echo the hues of Barbara Svetlick's delicate flower beads.

### step by step

#### Peyote band

For this free-form design, you may want to sketch your ideas before you start.

[1] On a comfortable length of thread, attach a stop bead (Basics, p. 87), leaving a 12-in. (30 cm) tail.

[2] Pick up an even or odd number of beads to equal about 5 in. (13 cm): Use 8° seed beads, hex-cut beads, 9 mm bugle

beads, 3 mm bugle beads, 10° cylinder beads, 11° seed beads, and 11° triangle beads, grouping each type of bead in ½–1-in. (1.3–2.5 cm) segments (photo a).

[3] Work a row of even- or odd-count peyote stitch (Basics), following the established color groupings (photo b).

[4] Work four to six more rows of peyote stitch, ending and adding thread (Basics) as needed, and take note of the following:

- You can keep the same beads together for some of the groups.
- When adding rows, you can switch to different beads to form new groups.
- To make groups of beads look organic, you can stagger them so they do not line up.
- You can incorporate rows of 3 or 4 mm fire-polished beads or add them as single beads.
- When switching to beads of different sizes, the beadwork might curve. To adjust the curve, you can add or remove beads, change to two-drop peyote

(Basics), skip beads, or sew through the previous row.

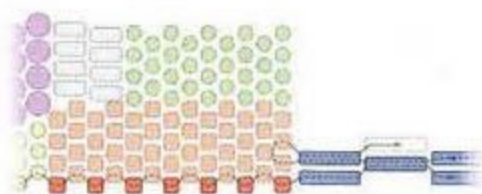
• You may want to form an opening in the places where you want to put flowers, leaves, and buds. To form an opening: Pick up several beads, skip the same length of beads in the previous row, and sew through the next bead to continue peyote stitch. When you come back to the beads picked up for the opening, work them as the first two rows of peyote stitch (photo c).

[5] With your thread exiting the last row of peyote stitch, pick up about 6 in. (15 cm) of beads, using similar groupings as those you made in step 2 (photo d).

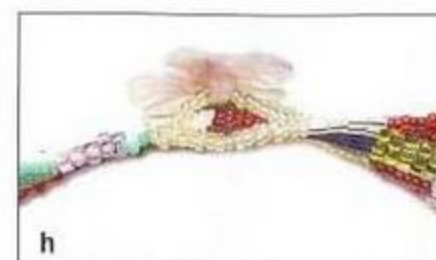
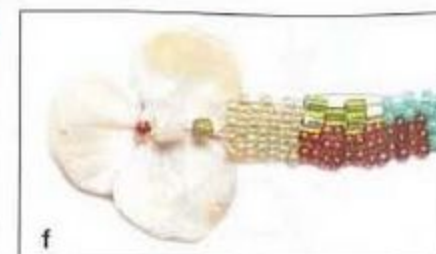
[6] Work a row of peyote on the beads just added, and when you reach the previous section of the necklace band, use the end beads to start the next row: Sew through the end bead, turn, and sew through the end bead in the next row (figure).

[7] Repeat step 4, taking note of the following:

- Use the end beads in the previous section to start new rows.
- On the end that is not attached to the previous section, gradually increase the width by adding rows and larger



FIGURE



beads so that the band has about 1½–2 in. (3.8–5 cm) that have about 15–20 rows. Tie a few half-hitch knots, but do not end the thread.

[8] To make the other half of the necklace, repeat steps 1–7, but in step 5 pick up about 5 in. (13 cm) of assorted beads.

[9] Align the wide ends of the bands to form a "V" with the shorter band slightly overlapping the longer band (photo e). Stitch the bands together, sewing through beads where the holes line up on both bands. If desired, you can stitch a bridge from one band to the other.

[10] If desired, you can add more length to the band.

#### Clasp

[1] Remove a stop bead from a tail. Check the length, and add beads to one or both ends as desired. Sew through the beadwork to exit an end bead in a middle row. Pick up an 8°, a glass flower, and an 11° or another bead bigger than the hole of the glass bead. Skip the last bead picked up, and sew through the glass flower, 8°, and an end bead in a middle row of the band (photo f). Retrace the thread path several times to reinforce the connection, and end the thread.

[2] Remove the stop bead from the remaining tail. Sew through the beadwork to exit an end bead in a middle row. Pick up an 8° and a mixture of 8°, 11°, and glass leaves to fit around the flower. Sew back through the 8° and an end bead in a middle row of the band (photo g). Retrace the thread path several

times to reinforce the connection, and end the thread.

#### Embellishment

[1] Sew through the beadwork to exit a bead where you want to place a glass flower or leaf. Exiting near the gap between bridges may help stabilize the glass flower or leaf. Pick up a few seed beads that are larger than the hole of the glass bead, a flower or leaf, and a few more seed beads that are larger than the hole of the glass bead. Sew through a bead in the band that is about the same distance from the bead you exited as the length of the beads you just picked up (photo h). Retrace the thread path to reinforce the connection.

[2] Sew through the beadwork to exit a bead where you want to place a glass bud. Pick up a glass bud and a seed bead. Skip the seed bead, and sew back through the glass bud and a bead adjacent to the bead your thread exited (photo i). Retrace the thread path to reinforce the connection.

[3] Repeat steps 1 and 2 for the remaining flowers, leaves, and buds. End all of the threads. •

### Jewelry designer

Judy Saye-Willis is a Minnesota-based visual artist and retired business owner in the U.S. She took an interest in beading and off-loom weaving at the turn of the century. Her first work appeared in Bead&Button's 2002 Bead Dreams competition. Her work has also been featured in 500 Beaded Objects from Lark Books. In 2006, she received a grant to spend a week in the Studios of the Corning Museum of Glass in Corning, N.Y. She has taught locally, and her work has been exhibited regionally and nationally. Contact Judy in care of Bead&Button.



### Bead artist

Barbara Svetlick's work has always been whimsical and asymmetrical, and it quite often includes natural settings and animals. She has been lampworking since 2003. "I started making flowers for my garden bracelets," she says, and she has "continued on the road to learning how to make a flower that is both beautiful and wearable using soda lime glass." She uses hand-pulled stringers, powders, frits, dicro, waxes, etching, and foils to make her handmade glass beads, which reflect her love of nature. You can view more of her work and purchase her beads at [barbarasvetlick.com](http://barbarasvetlick.com).

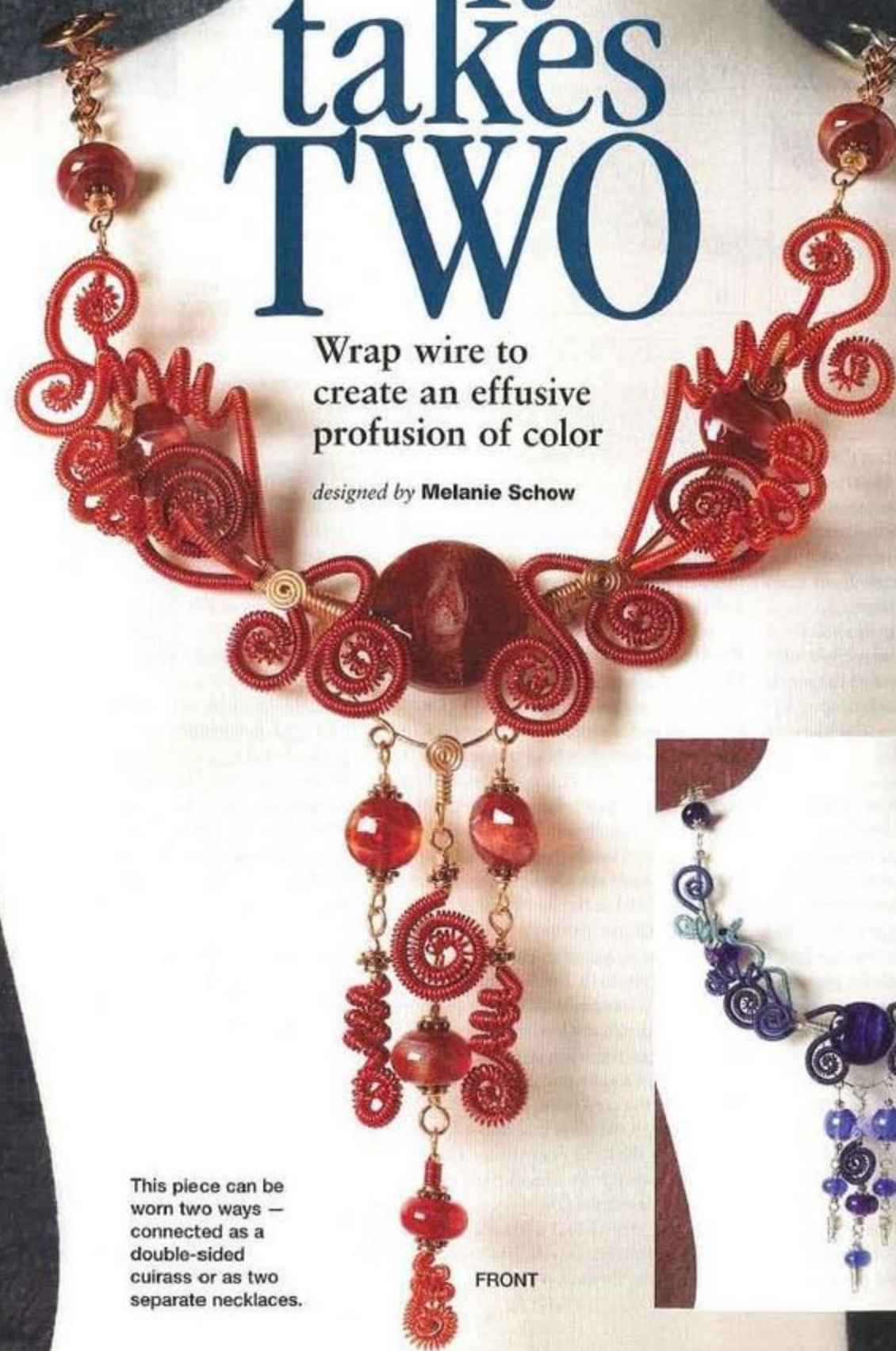


# WIREWORK

# It takes TWO

Wrap wire to create an effusive profusion of color

designed by **Melanie Schow**



This piece can be worn two ways — connected as a double-sided cuirass or as two separate necklaces.

FRONT



BACK

I based my design, *Fire and Ice Reversible Cuirass*, on a two-sided piece of armor — a breastplate called a cuirass. Designed to be worn down the front and back of the body, the pieces can be disconnected and worn separately. They were inspired by the opposing forces at work in the elements: Fire and ice are the extremes of hot and cold. Holly Young created art-glass beads in warm and cool colors, and I used these colors in the wrapped wire and metal framework.

## stepbystep

### Frame

**[1]** Cut a 10-in. (25 cm) piece of 16-gauge wire, and use roundnose and chainnose pliers and your fingers to form a tight spiral, leaving an 8-in. (20 cm) tail (photo a). Hold the spiral in the middle of the roundnose pliers, and wrap the tail around one jaw of the roundnose pliers to form a cone (photo b), opening and closing them as needed to accommodate the wraps. If needed, switch to long roundnose pliers to complete the wraps for the length of the wire. Trim the tail. Repeat to make four cone-shaped bead caps.

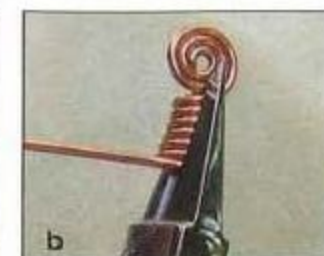
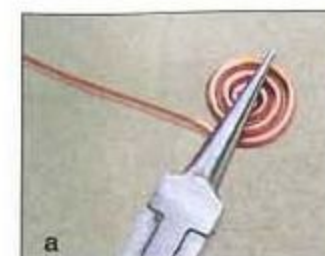
**[2]** Cut a 24-in. (61 cm) piece of 16-gauge wire, center it around a mandrel, cup, bottle, or other object about the size of the 1½-in. (38 mm) focal lentil art-glass bead, and bend it into a U shape. About ⅜ in. (1 cm) from the center of the U, wrap one wire end one complete turn around the base of the roundnose pliers to form a loop. About ½ in. (1.3 cm) after the first loop, form a second loop; about ½ in. (1.3 cm) from the second loop, form a third loop, and bend the tail parallel to the bottom of

the U. Repeat on the other side of the U (photo c).

**[3]** Cut two 24-in. (61 cm) pieces of 16-gauge wire, and, holding them together, center the focal bead. On one end, string a cone bead cap, wide end first, and slide it up to the focal bead. Center the U-shaped wire below the focal bead.

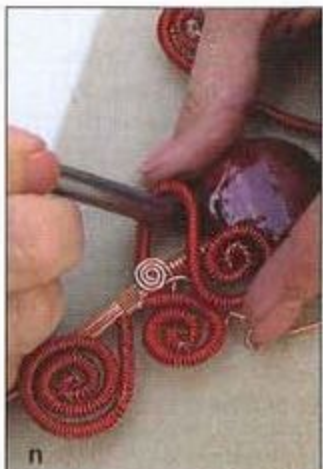
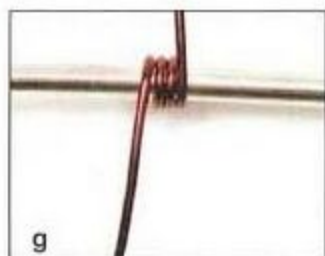
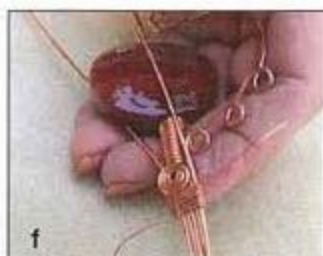
**[4]** Cut a 16-in. (41 cm) and an 11-in. (28 cm) piece of 16-gauge wire. Working on the side with the cone bead cap, align the end of the 16-in. (41 cm) wire with the wires going through the focal bead, and position it above the focal bead. Align the end of the 11-in. (28 cm) wire with the end of the U-shaped wire, and position it below the focal bead (photo d).

**[5]** Cut an 8-in. (20 cm) piece of 22-gauge wire. With your nondominant hand, hold together the five wires from step 4, and center the 22-gauge wire ⅜ in. (1 cm) from the spiral of the cone bead cap (photo e). Working toward the focal bead, wrap the 22-gauge wire around the five wires three times, and flatten the wraps with flatnose pliers, making sure to align the five wires in one plane. Continue wrapping until you have less than a 1-in. (2.5 cm) tail, finishing



### DESIGNER'S NOTES:

- To create a professional finish on the wraps holding together the frame, lift up the ends slightly, and flush cut the wrapping wire over the center wrapped wire. Flatten the trimmed end.
- The piece requires mirror image shapes, which affects the direction in which you work. I usually turn my work upside down to work the second half of the mirror image.
- Depending on the assembly of your frame, you may have longer or shorter lengths of bare wire to create the accent coils. To make adjustments for your piece, cut each coil of colored craft wire so it measures about 1¼ in. (3.2 cm) shorter than the bare wire. This will allow you enough room to form a loop and spread out the coils.
- To wear as a cuirass, make two necklaces, and clasp the ends together.



the wraps on the back. Continue wrapping in the other direction with the remaining wire, finishing the wraps on the back (photo f), and trim both tails.

[6] On the other side of the focal bead, string a cone bead cap, wide end first, and repeat steps 4 and 5. Set aside the two remaining cone bead caps.

### Colored coils

[1] Cut an 8½-ft. (2.6 m) piece of color A 20-gauge craft wire, and coil it around the 2.4 mm lampwork mandrel, keeping the coils straight and snugging them tight against each other, but not too tight around the mandrel (photo g). When you reach the end of the wire, remove the coil, and trim the edges. The coil should be about 8 in. (20 cm) long. Repeat to make a total of six color A and five color B coils.

[2] Cut a 4-in. (10 cm) piece of color A coil, and slide it onto the long end of an 11-in. (28 cm) piece of 16-gauge wire at the bottom of the frame. Make a plain loop (Basics, p. 87) at the end of the wire, facing the back of the necklace (photo h). Use the tip of the roundnose pliers to gently spread the end coils apart. With the tip of your pliers between the first and second coil, grip the loop in the jaw of your pliers, and turn the coiled wire to start forming a spiral (photos i and j). Use roundnose pliers and your fingers to complete the spiral (photo k). Repeat on the other side of the necklace.

[3] Cut a 3-in. (7.6 cm) piece of color A coil, and slide it onto the short end of an 11-in. (28 cm) piece of 16-gauge wire at the bottom of the frame. Form a spiral as

in step 2. Repeat on the other side of the necklace (photo l).

[4] Cut a 5-in. (13 cm) piece of color A coil, and slide it onto the short end of a 16-in. (41 cm) piece of 16-gauge wire at the top of the frame. Form the beginning of a spiral, leaving about 1½ in. (3.8 cm) of straight wire, and repeat on the other side (photo m). Bend the straight section around an 8 mm mandrel or a pen (photo n). Repeat on the other side.

[5] Gently lift an end of the 16-gauge wire that forms the U, and pull it in front of the first coil. Cut a 5¼-in. (13.3 cm) piece of color B coil, slide it onto the 16-gauge wire, and form a small spiral as you did in step 2. Position the 8 mm mandrel or pen on the face of the spiral, and wrap the wire around the mandrel twice to form the beginning of a spring (photo o). Replace the 8 mm mandrel with the 2.4 mm mandrel, and continue the wraps. Use your fingers to adjust the spring (photo p). Repeat on the other side.

[6] Cut a 7-in. (18 cm) piece of color B coil, and slide it onto the long end of a 16-in. (41 cm) piece of 16-gauge wire at the top of the frame. Form a spring as you did in step 5. Repeat on the other side (photo q).

[7] Position your roundnose pliers on the lower remaining 16-gauge wire at the end of the outer spiral (photo r), and wrap the end of the wire one complete turn around the pliers to form a loop. Over both remaining wires, string a medium lentil art-glass bead and a cone bead cap with the spiral covering the end of the bead (photo s). Repeat on the other side.

[8] Cut a 2¾-in. (7 cm) piece of color B coil, cut a lower

16-gauge wire to 4 in. (10 cm), slide the coil onto the wire, and form a spiral. Cut a 2-in. (5 cm) piece of color A coil, and slide it onto the top 16-gauge wire. String a 2–3 mm large-hole bead, a 4 mm heishi or smooth spacer, a 6 mm daisy or detailed spacer, a 4 mm spacer, and a 2–3 mm bead (photo t), and make a plain loop. Repeat on the other side. Curve the frame to form the necklace shape.

### Dangles

The following instructions are for the red version of the necklace. To make the blue version, add an additional small sphere bead unit to the bottom of each side dangle and replace the bottom spiral components with cone bead caps.

### Center dangle

[1] To form the bottom spring component, cut a ¼-in. (6 mm) piece of color A coil, and set it aside. Cut a 2-in. (5 cm) piece of color B coil, and cut a 6-in. (15 cm) piece of 16-gauge wire. Slide the color B coil onto one end of the wire, and form a small spring as in step 5 of “Colored coils.” At the end of the coil, turn the 16-gauge wire at a right angle. String a 4 mm spacer, a 6 mm spacer, a small sphere art-glass bead, a 6 mm spacer, a 4 mm spacer, the ¼-in. (6 mm) piece of color A coil, and a 2–3 mm bead, and make a plain loop (photo u).

[2] To form the middle bead unit, cut a 2½-in. (6.4 cm) piece of 16-gauge wire, and make a plain loop at one end. String a 2–3 mm bead, a 4 mm spacer, a 6 mm spacer, a medium sphere art-glass bead, a 6 mm spacer, a 4 mm spacer, and a 2–3 mm bead,

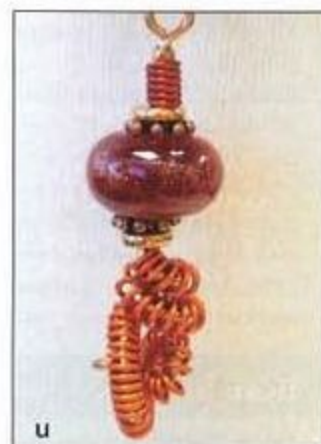
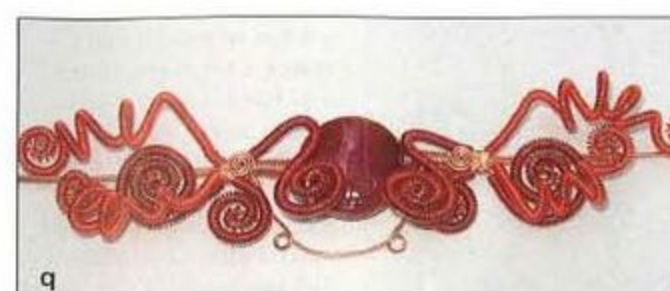
and make a plain loop. Open the top loop (Basics) of the bottom spring component, attach the bottom loop of the middle bead unit, and close the loop.

[3] To form the top spiral component, cut a 5¼-in. (14.6 cm) piece of 16-gauge wire, and make a plain loop. String a 2–3 mm bead, a 4 mm spacer, a 6 mm spacer, a 4 mm spacer, and a 2–3 mm bead, and bend the wire into a right angle. Cut a 3-in. (7.6 cm) piece of color A coil, slide it onto the wire, and form a spiral as in step 2 of “Colored coils.” Open the top loop of the middle bead unit, attach it to the simple loop at the back of the center of the spiral, and close the loop.

[4] To form a connector component, cut a 5-in. (13 cm) piece of 16-gauge wire, and make a plain loop at one end. About ¼ in. (6 mm) from the first loop, make a wrapped loop (Basics), working the wraps the length of the stem to the plain loop. With the tail, form a spiral as you did for the cone bead caps, and position the spiral perpendicular to the plain loop. Open the top loop of the top spiral component, attach it to the wrapped loop of the connector component, and close the loop. Open the top loop of the connector component, attach it to the middle of the U, and close the loop (photo v).

### Side dangles

[1] To form a spring component, cut a 2½-in. (6.4 cm) piece of color A coil and a 5-in. (13 cm) piece of 16-gauge wire, and form a small spring as you did in step 5 of “Colored coils.” Turn the wire at a right angle, string a 2–3 mm bead,



### materials

#### necklace 20 in. (51 cm)

- 1½-in. (38 mm) focal lentil art-glass bead
- 2 7/8-in. (22 mm) medium lentil art-glass beads
- 2 1/8-in. (16 mm) small lentil art-glass beads
- 3 1/2 x 7/8-in. (13 x 22 mm) medium sphere art-glass beads
- 3/8-in. (10 mm) small sphere art-glass bead
- 16–20 2–3 mm large-hole beads
- 16–20 6 mm daisy or detailed spacers
- 16–20 4 mm heishi or smooth spacers
- 12 in. (30 cm) 14-gauge half-hard wire
- 5¼ yd. (5.3 m) 16-gauge half-hard wire
- 17 yd. (15.5 m) 20-gauge craft wire, color A
- 15 yd. (13.7 m) 20-gauge craft wire, color B
- 16 in. (41 cm) 22-gauge wire
- 2 8 mm 14-gauge jump rings
- 20 6.5 mm 16-gauge jump rings
- 3.8 mm diameter mandrel, cup, or bottle
- 8–10 mm diameter mandrel or pen
- 2.4 mm diameter lampwork mandrel
- chainnose pliers
- flatnose pliers
- long roundnose pliers (optional)
- roundnose pliers
- flush wire cutters



**EDITOR'S NOTE:**  
If substituting the focal and medium lentil art-glass beads, make sure the hole is large enough to accommodate two 16-gauge wires.  
— Tea

a 4 mm spacer, a 6 mm spacer, a 4 mm spacer, and a 2–3 mm bead, and make a plain loop.

**[2]** To make a lentil bead unit, cut a 2½-in. (6.4 cm) piece of 16-gauge wire, and make a plain loop. String a 2–3 mm bead, a 4 mm spacer, a 6 mm spacer, a small lentil art-glass bead, a 6 mm spacer, a 4 mm spacer, and a 2–3 mm bead, and make a plain loop. Open a loop, attach it to the spring component, and close the loop. Open the remaining loop, attach it to a bottom loop of the U, and close the loop.

**[3]** Repeat steps 1 and 2 to make and attach a second side dangle (photo w).

#### Bead links and chain

**[1]** Make a medium sphere art-glass bead unit as you did in step 2 of “Center dangle.” Open a loop of the bead unit, attach it to the end loop

of the necklace, and close the loop.

**[2]** Open two jump rings (Basics), attach them to the remaining loop of the bead unit, and close the jump rings.

**[3]** Open two jump rings, attach them to the closed jump rings, and close the jump rings. Repeat to connect a total of five pairs of jump rings. Open an 8 mm jump ring, and attach it to the end pair of jump rings (photo x).

**[4]** Repeat steps 1–3 on the other half of the necklace.

#### Clasp

**[1]** Cut a 12-in. (30 cm) piece of 14-gauge wire. Using the tip of your roundnose pliers, make a simple loop at one end. Using the base of your roundnose pliers, make a hook about ¼ in. (6 mm) from the simple loop. About ¼ in. (6 mm) from the hook, bend the wire at a right angle

(photo y). Repeat on the other end of the wire.

**[2]** Using the first right-angle bend as a starting point, work the first few turns of a spiral, as you did for the cone bead caps. Repeat on the other side, and, keeping the spirals symmetrical, work back and forth between both sides until the spirals meet. If needed, bend the hooks parallel to each other and facing in opposite directions.

**[3]** Using the narrow end of your roundnose pliers, bend one hook toward the center. Reposition the jaws above the bend, and bend the hook toward the outside of the clasp (photo z). Repeat on the other side.

**[4]** Hook each end of the clasp onto a jump ring on each end of the necklace. •

Watch a video that demonstrates basic wire techniques at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

#### Jewelry designer

Fourteen years ago, **Melanie Schow** took a wirework class with a friend. Since then, Melanie has been hooked on wirework. She is particularly drawn to the design and engineering aspects of wire. Lampworked beads suit her creations well due to the visual weight of the beads and their large holes, which can accommodate 16-gauge wire. Melanie enjoyed this collaboration because it presented two interesting challenges: designing within the confines of a theme and working with an artist she had never met. She also loved that she could make the piece as artistic as she wanted rather than worrying about whether it could be worn to the office. See more of Melanie's work at [bendwire.com](http://bendwire.com), and contact her by e-mail at [bendwire@aol.com](mailto:bendwire@aol.com).



#### Bead artist

**Holly Young** began working with glass in 1998 when she took a class in stained glass. She created stained glass windows in all the colors of the rainbow and soon wanted to explore other methods of using glass in her artwork. After seeing a picture of a hippopotamus bead on the cover of a book, she knew she had to learn to make glass beads. For this project, she enjoyed collaborating with an artist she didn't know, and she liked having the opportunity to try something new that made her think outside of the box. Contact her by e-mail at [artglassbyhollyyoung@gmail.com](mailto:artglassbyhollyyoung@gmail.com), or visit her Web site, [artglassbyhollyyoung.com](http://artglassbyhollyyoung.com).



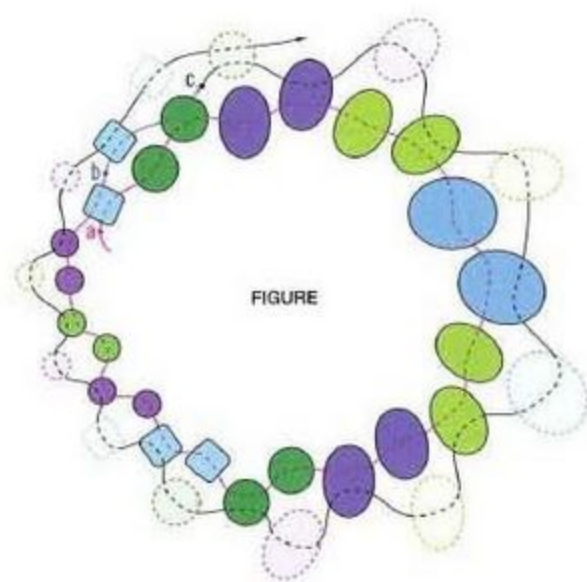
TUBULAR PEYOTE STITCH / FRINGE

# TWIST, retwist

Use a sculptural Cellini spiral to create a dynamic bail for an art-glass bead

designed by **Cindy Cohn**

Feathers and frayed fabric add volume and contrast to Quincy Seitz's textured art-glass beads in Cindy Cohn's double-tiered necklace, *Wind Beneath My Wings*.



FIGURE

## materials

necklace 24 in. (61 cm)

- 2 35 mm art-glass focal beads
- 5 g 6° seed beads
- 5 g 8° seed beads, in each of 2 colors: A, B
- 4 g 11° seed beads
- 4 g 11° Japanese cylinder or hex-cut beads
- 4 g 15° seed beads, in each of 2 colors: C, D
- 24 natural pheasant feathers, or other feathers
- clasp
- 2 cones
- 12 in. (30 cm) 20-gauge wire
- 18 in. (46 cm) 22-gauge wire
- 24 crimp beads
- 1 yd. (.9 m) gauze fabric cut or ripped into 4-6 1-yd.-long pieces, or 4-6 1-yd. pieces of ribbon
- nylon beading thread
- beading needles, #12
- chainnose pliers
- roundnose pliers
- wire cutters

The aqua glass and metallic overlays of Quincy Seitz's art-glass beads reminded me of crisp, fresh air and inspired me to create a piece as uplifting as a breeze. Using Cellini spiral, and reversing it to create a symmetrical twist, lends appropriate drama to the bails, while feathery fringe and gossamer fabric give the necklace an airy feel.

## stepbystep

### Bails

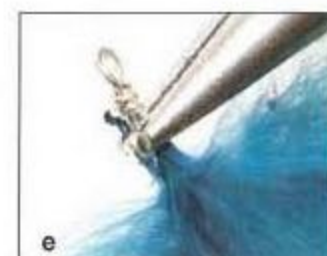
**[1]** On a comfortable length of thread, leave a 12-in. (30 cm) tail, and pick up an 11° cylinder or hex-cut bead, two 11° seed beads, two color A 8° seed beads, two color B 8° seed beads, two As, two 11°, two cylinders, two color C 15° seed beads, two color D 15° seed beads, and two Cs. Sew through the first cylinder to form a ring (figure, a-b). **[2]** Pick up a cylinder, skip the next bead in the ring, and sew through the next bead, the second 11° (b-c). Continue around the ring in odd-count tubular peyote stitch (Basics, p. 87), following the pattern by sewing through a bead in the previous round, then picking up that same bead for the next stitch. The beads will spiral around the tube.

**[3]** Continue stitching in odd-count tubular peyote until the tube has 36 6°, ending and adding thread (Basics) as needed. Continue to stitch the round until the next 11° seed bead has been added and your thread is exiting a cylinder (photo a). **[4]** Pick up a cylinder, turn, and sew back through the 11° just added (photo b). Pick up an 11°, and sew through the next up-bead, an A 8° (photo c). Continue working in odd-count tubular peyote stitch in the new direction. When you reach the point where you made the turn, treat the turn bead as an up-bead, and continue stitching, following the new pattern (photo d). **[5]** Continue stitching in odd-count tubular peyote until the second half of the tube is the mirror image of the first. **[6]** Sew through the beads in the last few rounds

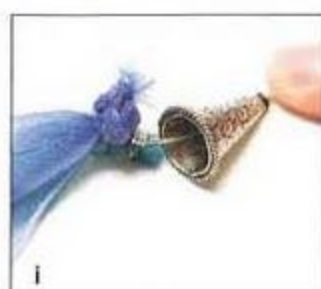
several times to stiffen the beadwork, and end the thread. Repeat on the other end of the tube with the tail. **[7]** Repeat steps 1-6 to make a second bail.

### Pendant

**[1]** Cut a ¾-in. (1.9 cm) piece of 22-gauge wire, and make a wrapped loop (Basics), leaving a short stem. Trim the shaft of a feather to ½ in. (3 mm), and string a crimp bead over the shaft. Slide the stem of the wrapped loop into the crimp bead, and flatten the crimp bead with chainnose pliers (photo e and Basics). Repeat with the remaining feathers. **[2]** Cut a 4-in. (10 cm) piece of 20-gauge wire, and make a wrapped loop at one end. Using a comfortable length of thread, leave a 6-in. (15 cm) tail, wrap the thread around the wrapped loop, and tie the working thread



**EDITOR'S NOTE:** If you can't find a gauze fabric to match your beads, try substituting ribbon, yarn, or other fibers to string your necklace. — Lesley



and tail together with a surgeon's knot (Basics). **[3]** String 3½-6½ in. (8.9-16.5 cm) of seed beads and the loop of a feather. Sew back through the seed beads (photo f), and tie the working thread and tail together with a square knot (Basics). Sew through the wrapped loop, tie the working thread and tail together with a square knot, and repeat with the remaining feathers, varying the length of the fringe so the feathers fall gracefully. End the thread and tail. **[4]** String a focal bead over the wrapped loop, and make a wrapped loop. **[5]** Cut a 3-in. (7.6 cm) piece of 20-gauge wire, and make a wrapped loop. Repeat step 4 with the second focal bead.

### Assembly

**[1]** Add 16 in. (41 cm) of thread in the beadwork of a bail, and exit the beadwork where you want to attach the focal bead. Sew through the loop above the focal bead and an adjacent bead on the bail. Sew through the beadwork and the loop above the focal bead several times to secure the focal bead, and end the thread (photo g).

**[2]** Cut a 12-in. (30 cm) piece of thread, and tie it to a large seed bead or twisted piece of scrap wire. Tie the other end of the thread to the ends of half of the 1-yd. (.9 m) pieces of fabric or ribbon. Using the bead or wire as a weight, pass the beading thread through a bail, and use the thread to pull the ribbon or fabric through (photo h). **[3]** Repeat steps 1 and 2 to attach the second focal bead to the other bail, and thread the fabric or ribbon through. **[4]** Center the bails on the fabric or ribbons. Cut a 2-in. (5 cm) piece of 20-gauge wire, and make a large wrapped loop. Tie one end of each piece of fabric or ribbon on one side of the necklace to the wrapped loop with a square knot, and trim the fabric end. **[5]** String a cone over the wrapped loop (photo i), and make the first half of a wrapped loop. Attach the loop of half of the clasp, and complete the wraps (photo j). **[6]** Repeat steps 4 and 5 on the other end of the necklace with the remaining fabric or ribbons. •

## Jewelry designer

*Cindy Cohn expresses her artistic side through painting, mosaic, fabric, stained glass, and jewelry design. She is also a published book illustrator. Cindy is the director of operations for Sandal Tree, Hawaii's premier resort footwear and accessories boutique. Contact her at cindycohn@hawaii.rr.com.*



## Bead artist

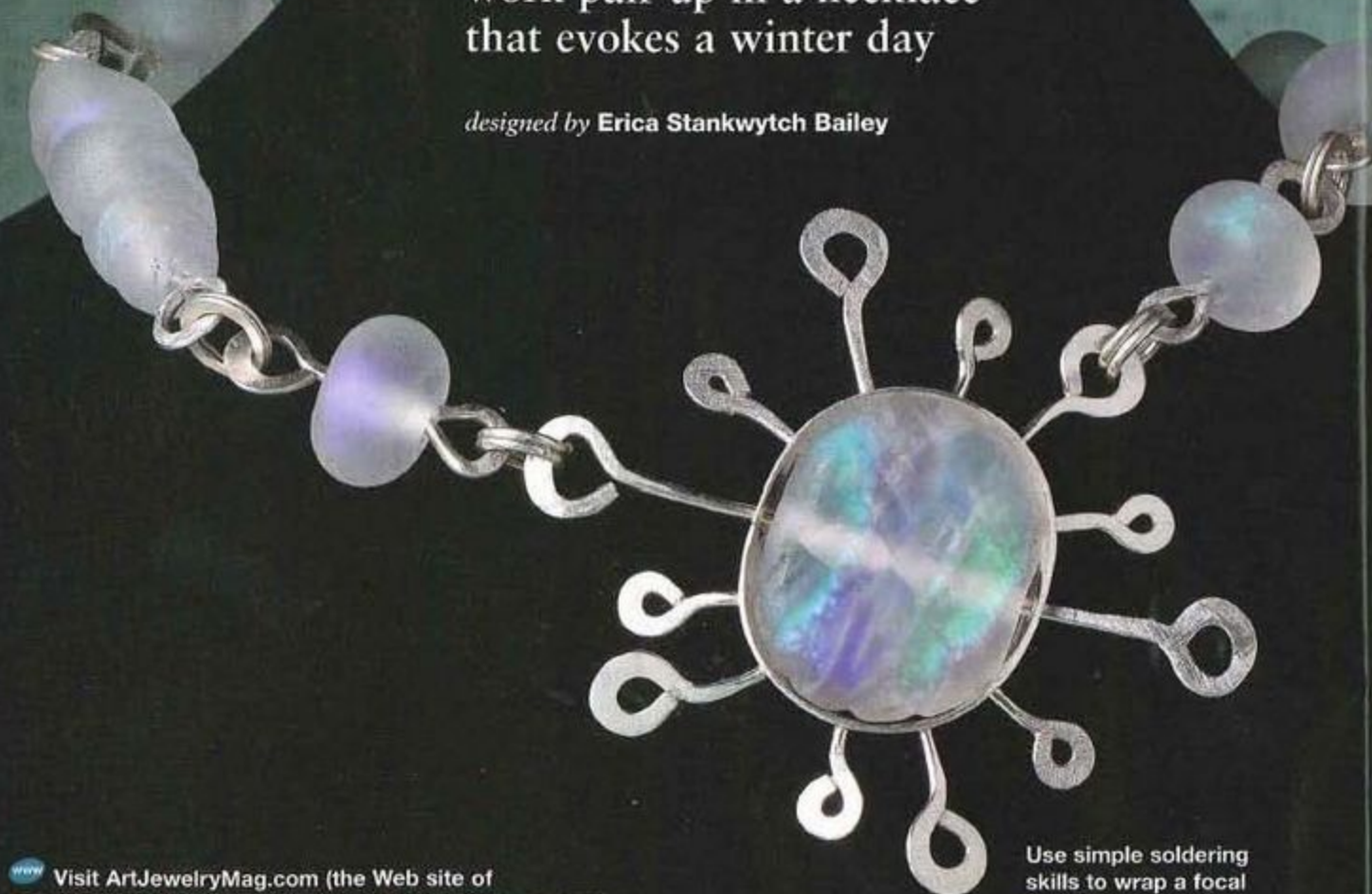
*Quincy Seitz was introduced to glass when she took a fusing class at the local junior college in fall 2005. Marty Meade, the instructor, became her good friend and mentor, and invited her to take a beginning lampworking class with Leah Fairbanks. Learning lampworking from Leah was surprisingly difficult for Quincy, a general and electrical contractor who has used all kinds of tools, but she found the challenge exciting and spent the next year working in Marty's studio in Marin, Calif., in the U.S. She moved to Santa Rosa, Calif., in the fall of 2006 and opened her own studio where she holds weekly open-torch sessions, teaches beginner fusing and lampworking, and hosts guest teachers for weekend workshops. Quincy's work can be found in her Etsy store, ananiglass.etsy.com. Contact her via e-mail at quincyandco@yahoo.com.*



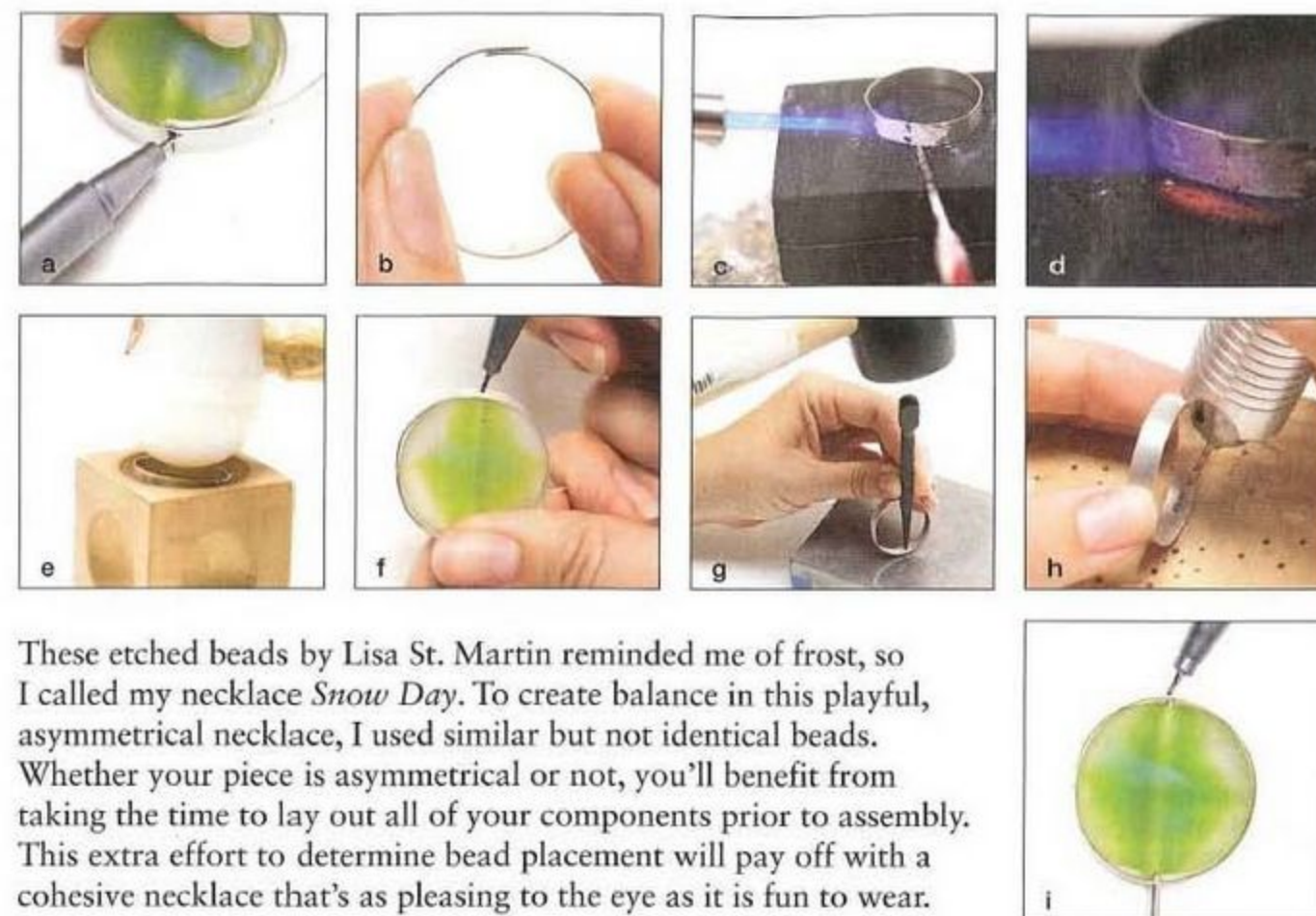
# FROST advisory

Basic soldering and wirework pair up in a necklace that evokes a winter day

designed by Erica Stankwytych Bailey



Use simple soldering skills to wrap a focal bead in sterling silver embellishments.



These etched beads by Lisa St. Martin reminded me of frost, so I called my necklace *Snow Day*. To create balance in this playful, asymmetrical necklace, I used similar but not identical beads. Whether your piece is asymmetrical or not, you'll benefit from taking the time to lay out all of your components prior to assembly. This extra effort to determine bead placement will pay off with a cohesive necklace that's as pleasing to the eye as it is fun to wear.

## step by step

### Frame construction

**[1]** Lay your focal bead on a flat surface. Wrap the 24-gauge strip snugly around the bead, and mark where the ends match up (photo a).

**[2]** Using metal shears, cut the strip at the mark. File the ends of the strip so they are straight. Push the ends of the strip past each other (photo b) so that they spring back into place and are flush when they touch, forming a ring. Test the fit of the ring around the bead; if it isn't snug, file away a bit more of the ends, and test again.

**[3]** Prepare the pickle according to the manufacturer's instructions, and fill the two heat-resistant bowls with water for quenching and rinsing the piece.

**[4]** Paint a bit of flux on the ring on each side of the join; this will keep the metal clean for soldering. With the ring on a soldering block, place a few small pieces of hard solder on the join.

**[5]** Using a handheld butane torch, slowly heat the entire ring. Keep the torch moving; if you hold it in one spot too long, you could melt the metal. If the solder pieces move, use the soldering pick to nudge them back into place (photo c).

Heat the metal until the flux turns clear and glassy—this indicates that the solder is about to flow (photo d). Continue to heat the entire ring until the solder turns bright and shiny and flows into the join. Remove the heat immediately. Use insulated tweezers to quench the

ring in water, then use copper tongs to drop the ring into the pickle. After 15 minutes, remove the ring from the pickle with copper tongs, and rinse in soapy water.

**[6]** Using a half-round file, clean up any excess solder. If necessary, clean the join using sandpaper, starting with the coarsest grit and working to the finest grit.

**[7]** Select a well in the dapping block in which the frame can rest comfortably. With a large dapping punch or a rounded mallet, lightly tap the frame to curve it (photo e). This will slightly taper the frame, creating a curvature that will hold the focal bead more securely.

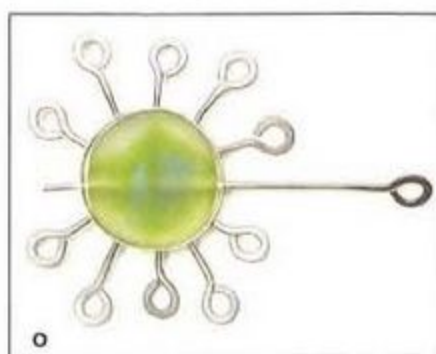
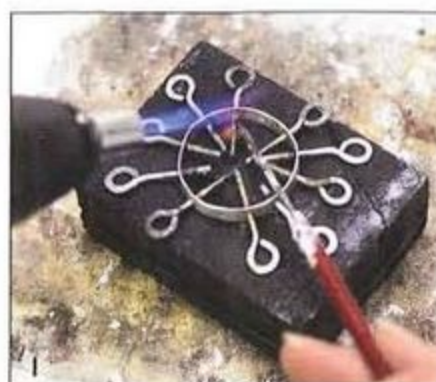
**[8]** Place the frame around the focal bead, and mark where one hole meets the frame (photo f).

**[9]** Remove the bead, and place the frame on a steel bench block or anvil. Place the tip of a center punch on the mark, and lightly strike the end of the center punch with a utility hammer or mallet (photo g). This will create a dimple so that you can drill the hole easily.

**[10]** Using a flex shaft or a handheld drill and a #52 drill bit, carefully drill through the dimple (photo h). Make sure to use beeswax or synthetic wax to lubricate the drill bit.

**[11]** With the bead in the frame, slide a piece of 16-gauge wire through the hole you just drilled. Mark the point that it touches the other side of the frame (photo i). Dimple, and drill through this point.

Visit [ArtJewelryMag.com](http://ArtJewelryMag.com) (the Web site of *Bead&Button's* sister publication *Art Jewelry* magazine) to see videos about soldering and drilling through metal.



## Decorative extensions

**[1]** Using roundnose pliers, make a plain loop (Basics, p. 87) at one end of the 14-gauge wire. The exact circumference of the loop is up to you, but make sure that two 16-gauge jump rings can fit easily through the loop.

**[2]** Place the loop on the edge of the bench block or anvil. Using the flat side of a ball-peen or chasing hammer, flatten the loop (photo j). The flattening can open the loop, so you may need to close it using flatnose pliers.

**[3]** Using heavy-duty flush cutters, cut the wire to approximately 5 in. (13 cm). Do not make a loop at the other end at this time. This wire will run through the focal bead and the frame.

**[4]** Make 10 more loops as in steps 1–3, but trim them to 1–2 in. (2.5–5 cm), varying the lengths (photo k). These will be the decorative extensions of the frame.

**[5]** Determine where on the

frame you would like the 10 extensions to go — there will be five on each side of the focal bead holes.

Dimple and drill 10 holes through the frame, one for each extension. It's a good idea to make a small scratch near the two focal bead holes so that you don't confuse them with the extension holes. You can buff out the scratches later.

**[6]** Push an extension wire through each newly drilled hole. The amount of wire inside the frame doesn't matter; adjust the wires so that the loops are spaced around the frame as you'd like them.

**[7]** Flux the entire frame, and place a piece of medium solder on each extension wire. The solder should be on the wire that extends inside the frame, right next to where the wire touches the frame. By placing your solder here, you will have less cleanup after you're done soldering.

Heat the entire assembly with your torch, slightly

focusing on one extension at a time until the solder flows (photo l). Repeat until all the joints are secure, remove the heat, quench, pickle, and rinse the frame as in step 5 of "Frame construction."

**[8]** Using heavy-duty flush cutters, trim the insides of the extension wires as closely to the frame as possible (photo m). Using the rounded side of the half-round file, file the remaining wire ends smooth with the frame (photo n). Clean up the frame with sandpaper if necessary.

**[9]** Place the frame around the focal bead, and run the 5-in. (13 cm) wire through the frame and bead (photo o). Use roundnose pliers to make a plain loop at the other end of the wire, and carefully hammer the loop to flatten it.

## Beaded links and clasp

**[1]** Using 14-gauge wire, form and flatten a plain loop as in steps 1–2 of "Decorative extensions."

**[2]** Slide a bead onto the wire, and trim the wire so 1 in. (2.5 cm) extends beyond the bead. Make a plain loop at the other end. Place the loop on the edge of your bench block or anvil, and gently hammer it flat, making sure not to strike the glass bead (photo p).

**[3]** Repeat to create a hammered wire link with each remaining bead.

**[4]** Cut a 3-in. (7.6 cm) piece of 14-gauge wire for the clasp. Make a plain loop at one end.

**[5]** To form the hook of the clasp, bend the tail of the wire, in the opposite direction from the plain loop, around the barrel of a marker, a round dowel, or a mandrel (photo q).

**[6]** Using flatnose pliers, grip the tail of the wire where it meets the loop, and bend it back slightly (photo r). Trim the tail, and hammer the clasp to flatten it slightly.



## Necklace assembly

**[1]** Using the hammer and a bench block or anvil, flatten all of the soldered jump rings.

**[2]** Open a loop (Basics) of a bead link. Slide two jump rings into the loop, and close the loop. Open the loop of another bead link, attach the same two jump rings (photo s), and close the loop.

**[3]** Using the remaining jump rings, connect all of the bead links to create two chains of the desired lengths. Attach the clasp to the end of one of the chains (photo t). It will hook into the open loop of the final component.

If you need to make your necklace longer, add additional jump rings to that end.

**[4]** Determine which two loops of the frame you'll attach to the chains. Open one of the loops, attach it to two jump rings on the end of a chain, and close the loop. Repeat with the other loop of the frame, and attach it to the other chain (photo u). •

## Jewelry designer

*Erica Stankwytych Bailey resides in Fayetteville, N.C., in the U.S., and has been a metalsmith since 2004 when she earned her BFA in metal design from East Carolina University. Erica teaches jewelry fabrication and exhibits her jewelry internationally, with work in the permanent collection of the Victoria and Albert Museum in London, England. Contact Erica by phone at (910) 489-3869 or through her Web site, [ericastankwytychbailey.com](http://ericastankwytychbailey.com).*



## Bead artist

*Lisa St. Martin has been working with hot glass for more than 25 years. She was classically trained in art education at the University of Maryland and with graduate courses in glass technology at the University of Kansas. With a grant from the National Endowment for the Arts, Lisa studied glassblowing and engraving at the Jon Meyer Studio and with artisans from Steuben in Corning. She refines her craft and develops new techniques in her studio in northern Virginia, in the U.S. She teaches at the Corcoran College of Art & Design in Washington, D.C. Her work has been featured in many books and is showcased around the world. Contact Lisa through her Web site, [glassbeads.com](http://glassbeads.com).*



## materials

necklace 20 in. (51 cm)

- 30 mm disk-shaped art-glass bead
- 11–15 art-glass beads in various shapes and sizes, with holes large enough to accommodate 14-gauge wire
- 4 ft. (1.2 m) 14-gauge round sterling silver wire
- 6 in. (15 cm) 24-gauge sterling silver strip, ¼ in. (6 mm) wide
- 24–32 12 mm outside-diameter soldered sterling silver jump rings, 16-gauge
- silver solder; hard and medium
- small ball-peen or chasing hammer
- center punch
- dapping block and large punch or rounded mallet
- 10 mm dowel or mandrel
- file: large, half-round
- flex shaft or drill, size #52 drill bit (approximately 1.61 mm or 0.0635 in.), and wax lubricant
- marker
- metal shears or snips
- sandpaper, 220, 320, 400, 600, and 1200 grits
- soldering setup: handheld butane torch, soldering block, insulated tweezers, soldering pick, copper tongs, pickle pot with pickle, 2 heat-resistant bowls, dish soap, paste flux with flux brush
- steel bench block or anvil
- utility hammer or mallet
- flatnose pliers
- roundnose pliers
- heavy-duty flush cutters

# Set it RIGHT

Stitch a bold bezel in right-angle weave to make a focal bead stand out

designed by Genevieve Martineau



Twisted bugles mimic the wavy pattern in Harold Williams Cooney's art-glass bead.

Working herringbone stitch with bugles gives the neck band an interesting structure, while the weight of Harold Williams Cooney's art bead helps my necklace, *Lady of the Water*, to hang elegantly. The openings in the neck straps echo the ripples on the focal bead.

## stepbystep

### Focal bead bezel

[1] Thread a needle on each end of 5 yd. (4.6 m) of Fireline, and center a 10° seed bead or rounded triangle bead.

[2] With each needle, pick up a 10°. With one needle, pick up a 10°, and cross the other needle through it (figure 1).

[3] Continue working in crossweave technique (Basics, p. 87) as in step 2 until the beadwork fits around the circumference of the focal bead without pulling. Pick up a 10° with each needle, and cross the needles through the first 10° to form a ring (figure 2, a-b and x-y). With each needle, tie a half-hitch knot (Basics) to secure each thread. With one needle, sew through the next 10° (b-c), and with the other needle, sew through the 10° just added (y-z).

[4] With one needle, work a round of right-angle weave (Basics): Pick up three 10°s, sew through the 10° your thread just exited and the three new 10°s, and continue through the next edge 10° in the previous round (figure 3, a-b). Continue in right-angle weave, picking up two 10°s per stitch (b-c) until you reach the last stitch. For the last stitch, pick up a 10°, and sew through the first 10° added in the first stitch, the edge 10° in the previous round, the 10° your thread just exited, and the 10° just added (figure 4).

### materials

- necklace 18 in. (46 cm)
- 50 mm art-glass bead
- 16-18 g 6 mm bugle beads
- 7-8 g 10° seed beads or rounded triangle beads
- 3-5 g 11° seed beads in each of 2 colors: A, B
- 1-2 g 15° seed beads
- 1½ in. (4.1 cm) 18-gauge craft wire
- Fireline 6 lb. test
- beading needles, #12
- wire cutters

[5] Pick up three color A 11° seed beads, and sew through the 10° your thread just exited (figure 5, a-b).

[6] Pick up a color B 11° seed bead, and sew through the next 10° in the previous round (b-c). Pick up two As, and sew through the first A in the previous stitch and the 10° your thread just exited (c-d). Repeat until you reach the last stitch.

[7] Pick up a B, and sew through the next 10° and the adjacent A in the first stitch in this round (figure 6, a-b). Pick up an A, and sew through the first A in the previous stitch and the 10° your thread just exited. Pick up a B, and sew through the next 10° and two As (b-c).

[8] Pick up a B, and sew through the next A. Repeat to complete the round (figure 7), and end the thread (Basics).

[9] Insert the focal bead with the front facing the 11°s.

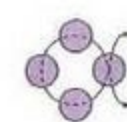


FIGURE 1

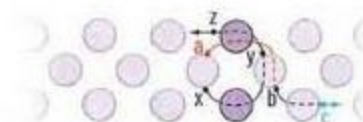


FIGURE 2

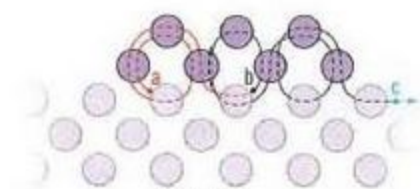


FIGURE 3

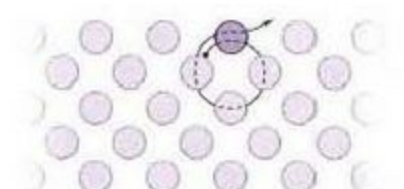


FIGURE 4

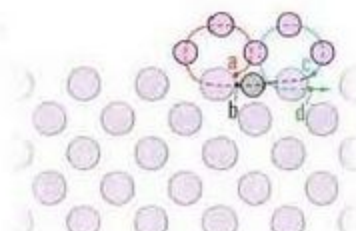


FIGURE 5

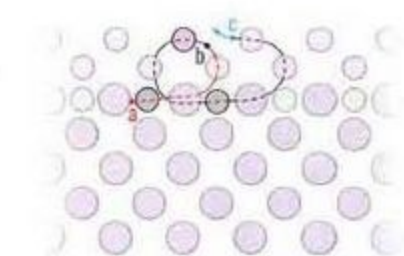


FIGURE 6

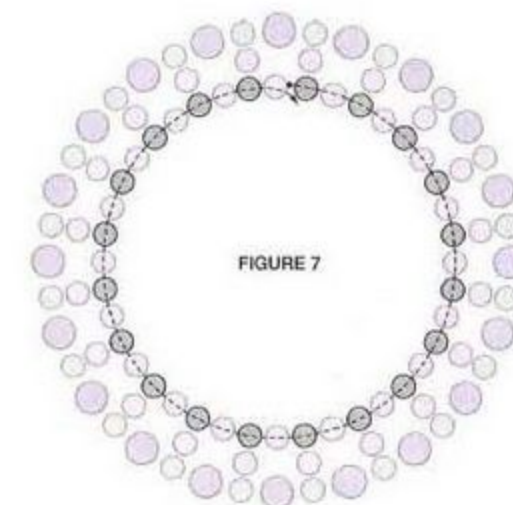


FIGURE 7

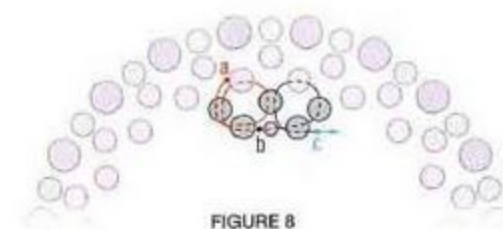


FIGURE 8

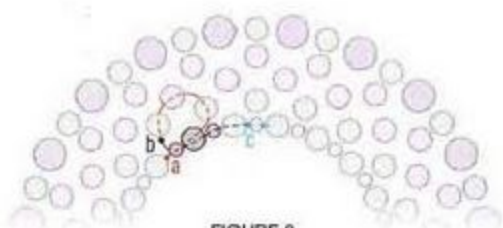


FIGURE 9



FIGURE 10



FIGURE 11

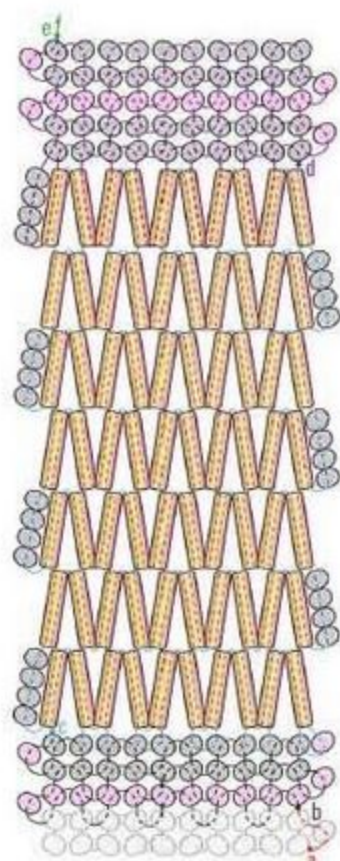


FIGURE 12

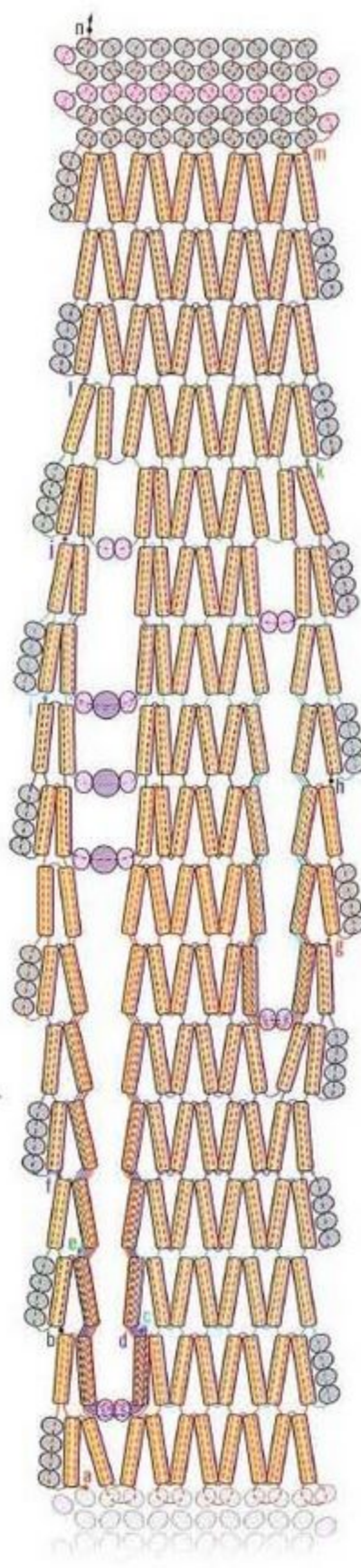


FIGURE 13

Using the remaining thread, repeat steps 5–7.

**[10]** Pick up three Bs, and sew through the A your thread just exited and the first two Bs (figure 8, a–b).

**[11]** Pick up a 15° seed bead and two Bs, and sew through the next A, the last B in the previous stitch, and the first B just added (b–c). Repeat until you reach the last stitch.

**[12]** Pick up a 15° and a B, and sew through the first B in the first stitch, the A in the previous round, and the last B in the previous stitch (figure 9, a–b). Sew through the B just added, pick up a 15°, and sew through the middle B in the next stitch (b–c). End the thread.

#### Neck straps

**[1]** On a comfortable length of Fireline, pick up four Bs, leaving a 10-in. (25 cm) tail. Sew through all four beads again, and position them so you have two stacks of two Bs side by side (figure 10). Picking up two Bs per stitch, work in ladder stitch (Basics) to make a ladder that is 10 stacks long (figure 11).

**[2]** With your thread exiting the bottom B of the end stack, pick up an A to turn, and sew up through the top B of the end stack (figure 12, a–b). Work a row of flat herringbone stitch (Basics) using As and two rows using Bs, and use an A for each turn (b–c).

**[3]** Work seven rows of herringbone with 6 mm bugle beads, using an A for the first turn and four Bs for each remaining turn (c–d). End and add thread as needed (Basics). Work two rows with Bs, a row of As, and two rows of Bs, using four Bs for the first turn and an A for each remaining turn (d–e).

**[4]** Work two rows of herringbone with bugles using an A for the first turn and four Bs for the second turn (figure 13, a–b). Work a stitch with two bugles, pick up two As to form a bridge, and sew up through the next bugle (b–c). Work four stitches with bugles, turn with four Bs, and work four stitches with bugles (c–d). Sew down through the column of bugles, the As in the bridge, and up through the column of bugles after the split (d–e). Work a stitch with bugles, and turn (e–f).

**[5]** Work three more rows of herringbone with bugles, sewing through the columns of bugles and the As in the bridge each time you reach the split (f–g).

**[6]** Work a stitch, form a bridge with two As to create a second split, and work the rest of the row as before. Work another row, maintaining both splits (g–h).

**[7]** Work a partial row, maintaining the second split, then pick up an A, a 10°, and an A, sew through the next bugle, and work a stitch (h–i). Work two rows, picking up an A, a 10°, and an A for a bridge in the first split, and maintaining the second split (i–j).

**[8]** Work a stitch, sew down through the next bugle and through the A-10°-A bridge, and work three stitches. Pick up two As to form a bridge in the second split, work a stitch, and turn (j–k). Work four stitches, pick up two As, work a stitch, and turn (k–l). Work three rows of bugles with no split (l–m).

**[9]** Work two rows with Bs, using four Bs for the first turn, a row of As with an A for the turn, and two rows of Bs with an A for each turn (m–n).

**[10]** Work two rows with bugles (figure 14, a–b). Work a stitch, form a bridge with an A, work three stitches, form a bridge with an A, work a stitch, and turn (b–c). Work a row with bugles, maintaining both splits by sewing through both A bridges (c–d). Pick up a bugle, sew through a 10° near the back of the bezel, pick up a bugle (photo a), and sew down through the next bugle to connect the strap to the focal bezel (d–e). Pick up an A, a 10°, and an A, and sew up through the next bugle (e–f). Skip two or three 10°s and two or three Bs in the bezel, and sew through the next B and the next bugle (photo b and f–g). Following the herringbone thread path and sewing through Bs around the base of the bezel, connect the next two herringbone stitches to the bezel. Skip a 10° and a B on the bezel, and connect the remaining stitch to the next 10° (g–h). Retrace the thread path a couple times to reinforce the connection, adding four Bs for the final step-up on each side (h–i). End the working thread, but do not end the tail.

**[11]** Repeat steps 1–9 to make a second strap. Skip two 10°s and three Bs in the bezel, and repeat step 10 to connect the second strap as a mirror image of the first strap.

#### Toggle clasp

##### Loop

**[1]** Center 22 10°s on 1½ yd. (1.4 m) of Fireline, and tie them into a ring with a square knot (Basics). Sew through a few 10°s to hide the knot. Pick up two As, skip a 10°, and sew through the next 10° (figure 15, a–b). Work circular peyote stitch (Basics) around the ring, adding two



FIGURE 14

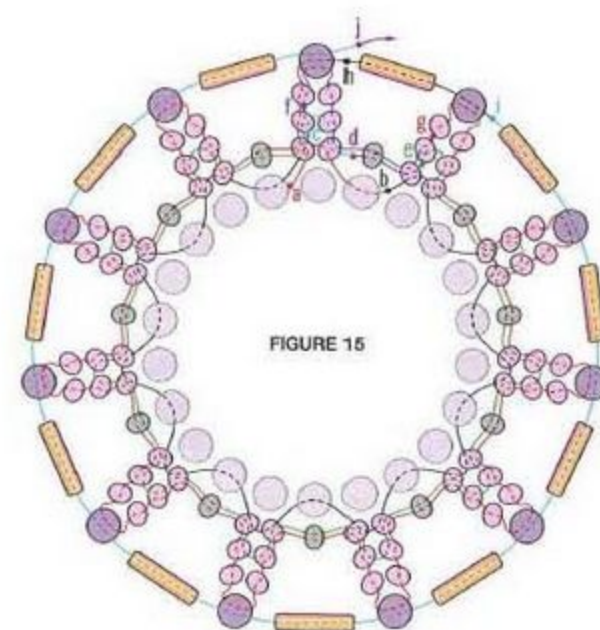
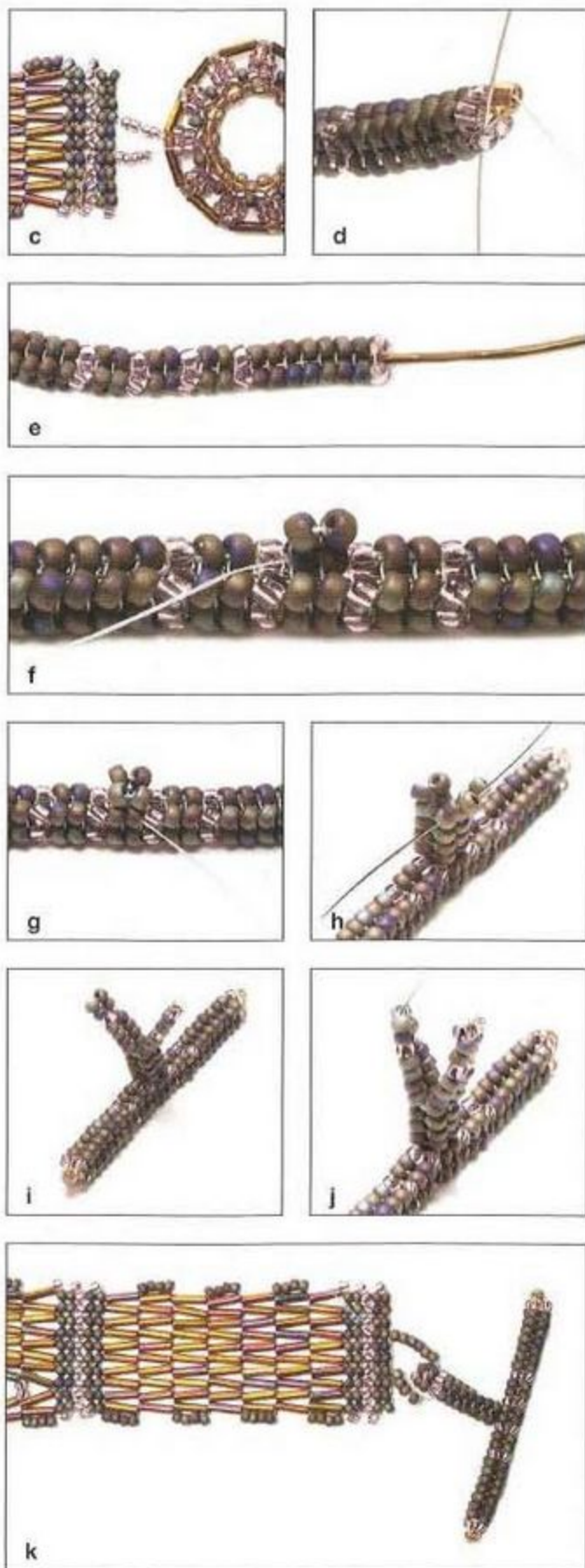


FIGURE 15



As per stitch, and step up through the first A (b-c). [2] Work a herringbone stitch with two As (c-d), pick up a B, and sew through the next A (d-e). Repeat around the ring, and step up through the first A added (e-f).

[3] Pick up an A, a 10°, and an A, and sew down through two As, a B, and up through the next two As (f-g). Repeat around the ring, and step up through the first A and 10° added (g-h).

[4] Pick up a bugle, and sew through the next 10° (h-i). Repeat around the ring (i-j). Sew through all the beads in the outer ring again, and end the thread.

[5] Thread a needle on the tail, and work a round of circular peyote stitch with two As per stitch as in step 1, making sure to align the new As with the previous As.

[6] Repeat step 2 on the other side.

[7] Pick up an A, sew through the next 10° added in step 3, pick up an A, and sew down through two As, a B, and up through the next two As as in step 3. Repeat around the ring, and step up through the first A and the 10°. Sew through all the bugles and 10°s in the outer ring, and end the thread.

[8] Thread a needle on the tail of a neck strap, and sew through the beadwork to exit the fourth column. Pick up four As, and sew through two As in a column on the loop. Sew through two As in the next column, pick up four As, and sew through the seventh column on the neck strap (photo c). Retrace the thread path to reinforce the connection, and end the thread.

#### Toggle bar

[1] On 2 yd. (1.8 m) of Fire-line, pick up two As, leaving

a 6-in. (15 cm) tail. Sew through both beads again, and position them beside each other. Picking up one A per stitch, work in ladder stitch to make a ladder that is four beads long. To form a ring, sew through the first A and the fourth A again.

[2] Working in tubular herringbone stitch (Basics), add seven rounds of Bs, a round of As, two rounds of Bs, a round of As, two rounds of Bs, a round of As, seven rounds of Bs, and a round of As. Work a ladder stitch thread path through the last round of As to snug up the beads.

[3] Sew through the beadwork to exit an end A, pick up a 10°, and sew through the A opposite the one your thread exited (photo d). Retrace the thread path to reinforce the connection, and sew through the beadwork to exit the other end of the bar.

[4] Cut a 1½-in. (4.1 cm) piece of 18-gauge craft wire, and insert it into the bar (photo e).

[5] Repeat step 3 on the remaining end of the toggle bar.

[6] Sew through the beadwork to exit a B offset from the center, pick up two Bs, and sew through the other B offset from the center (photo f). Sew through an adjacent pair of Bs in the bar, and repeat (photo g). Using the four Bs just added as a base, work five rounds of tubular herringbone stitch.

[7] Split the tube into two columns: Pick up two Bs, sew down through two Bs (photo h) and up through the next two Bs. Work in herringbone for the next four rounds, adding a round of Bs, a round of As, and two rounds of Bs, but sew



The large focal bead and long bugles lend substance to style.

#### EDITOR'S NOTES:

- The designer used 8° seed beads where I used 10° triangle beads with rounded edges. Because seed beads range in size from one manufacturer to another, you might need to experiment with the size you use in order to achieve a good fit for this project. Smaller 8°s and larger 10°s will work better than larger 8°s or smaller 10°s.
- To make the toggle bar fit more easily through the loop, stitch five rows of Bs instead of seven on each end, and cut 1¼ in. (3.2 cm) wire. — Tea

through the columns to split the beadwork into two strips. Work a stitch with As, and sew up through the next column (photo i).

[8] Join the two strips into a loop: Work a herringbone thread path to attach the last pair of As added to the top pair of Bs in the next column (photo j). End the thread and tail.

[9] Thread a needle on the tail of the remaining neck strap, and sew through the beadwork to exit the fourth column. Pick up 11 As and the loop of the toggle bar, and sew through the seventh column in the neck strap (photo k). Retrace the thread path to reinforce the connection, and end the thread. ●

#### Jewelry designer

*Genevieve Martineau started beading as a teen because she couldn't resist the beads in her local knitting shop, which she would pass on her walk home from school. She used her lunch money and babysitting earnings to fund her beading habits. Thirty years later, she is an owner of her own bead store, Bead Gallery Inc. in Salem, N.H., in the U.S. The creative process and challenge of using new stitches or materials drive her designs, and she says Harold's work served as the inspiration for this piece. As a "history junkie," Genevieve was reminded of the Persian goddess Anahita, who is a deity of water and wisdom and responsible for the fertility of soil and crops. Kits for this necklace are available through her Web site at [beadgalleryinc.com](http://beadgalleryinc.com). Contact Genevieve by e-mail at [help@beadgalleryinc.com](mailto:help@beadgalleryinc.com) or phone at (603) 893-2517.*



#### Bead artist

*Harold Williams Cooney views bead making as a craft, and he strives to reach a point where he considers himself a master craftsman. "I try not to take my career in glass-bead making too seriously," he says. Currently, his main focus is figuring out how to be a "contemporary trade bead maker" — a term he acknowledges to be an oxymoron. While looking into the history of glass beads, he is developing distinct styles of new beads and, within each style, a variety of individual beads. At present, he is working with six "families" of beads, which he plans to expand to 10, and he credits his apprentice, Konnie Smart, in helping him narrow his focus. For the last two years, he's been keeping about 10 percent of his work with the intention of building a permanent collection to illustrate his concept of the "newfangled trade bead." For the large lentil bead in this project, he used what he refers to as a tie-dye technique. You can e-mail Harold at [hwcglass@gmail.com](mailto:hwcglass@gmail.com).*

## HERRINGBONE STITCH

Sharp angles and a harmonious blend of colors lend a surprisingly natural appearance to Sally Shore's *Sticks & Stones* necklace.



# STICKS around

designed by Sally Shore

Herringbone twigs with earthy art-glass beads make an exotic wreath about the neck



FIGURE 1



FIGURE 2



FIGURE 3

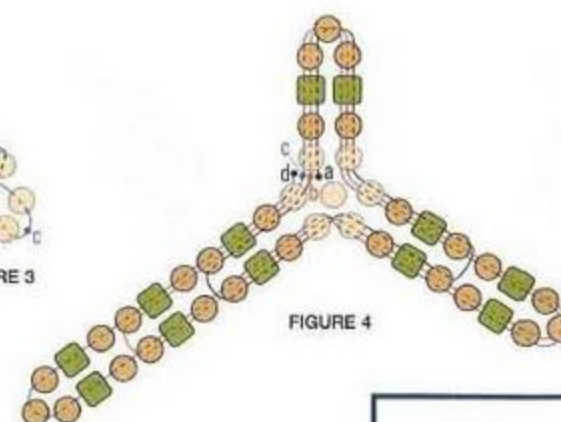


FIGURE 4

The many shades of rich browns, creams, and silvers in Nikki Thornburg-Lanigan's stony art beads make them harmonious companions to the angular sticks that form this necklace. By carefully placing the sticks as I stitched them together, I was able to create a closure that doesn't rely on clasps or buttons. Instead, the branches nestle together, adding substance and stability to the necklace.

## stepbystep

### Sticks

**[1]** Cut eight or more pieces of 14-gauge electrical wire of various lengths between 2½ in. (6.4 cm) and 8¾ in. (22.2 cm). These wires will form the cores of the sticks.

**[2]** On a comfortable length of Fireline, pick up an 11° seed bead, a 10° or 11° triangle bead, two 11°s, a triangle, and an 11°, leaving a 12-in. (30 cm) tail. Sew through all six beads again, so they sit in two stacks (figure 1, a-b).

**[3]** Pick up an 11°, a triangle, and an 11°, and sew through the last three beads of the previous stitch and the three new beads again (b-c). Continue in ladder stitch (Basics, p. 87) until you have six stacks of beads, then form the beads into a ring by sewing through the first stack and the last stack twice.

**[4]** Begin working tubular herringbone stitch (Basics): Pick up an 11°, a triangle, two 11°s, a triangle, and an 11°, and sew down through the next stack of three beads, and up through the following stack of three (figure 2). Repeat around the ring, and step up by sewing through the first three beads added in the first stitch.

**[5]** Slide the end of a wire piece from step 1 into the ring, and continue work-

ing in tubular herringbone, following the established pattern, until the beadwork covers the entire wire, ending and adding thread (Basics) as needed.

**[6]** Exit any end 11°, and pick up an 11°. Sew down through the end bead directly across from the one your thread exited (figure 3, a-b), and up through an adjacent end bead. Sew through the 11° you just added, and down through the opposite end bead (b-c). Repeat once more to secure the 11° in the center of the ring (c-d) so the 14-gauge wire cannot slide past it, and exit up out of an end bead.

**[7]** Work a round of tubular herringbone, but pick up three 11°s instead of two in the center of the first stitch to form a picot (figure 4, a-b). To work the next round, sew through the first stitch of the previous round without adding any new beads, and pick up three beads to form a picot in the center of the next stitch (b-c). Repeat once more to add a picot to the center of the third stitch (c-d), and sew through the beadwork as necessary to stabilize the forked ends.

**[8]** Thread a needle on the tail, and repeat steps 6 and 7 on the other end of the stick. Do not end the threads.

**[9]** Repeat steps 2-8 with the remaining wires.

## materials

necklace 22 in. (56 cm)

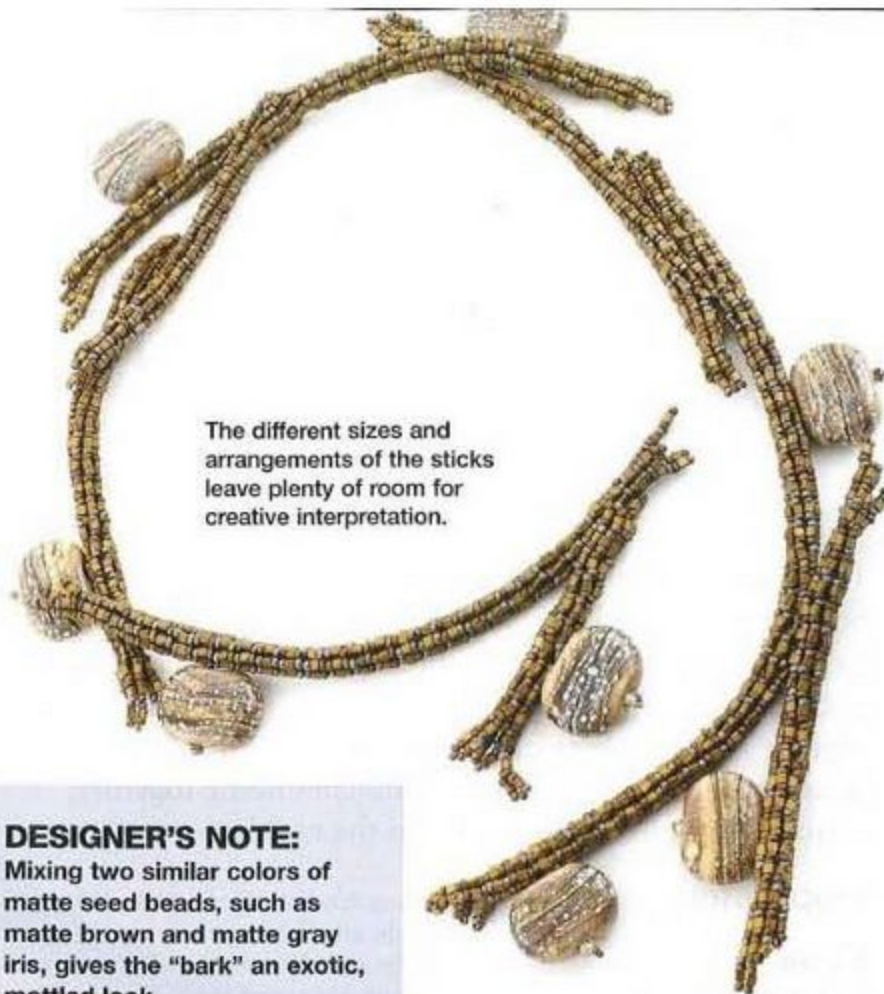
- 8 18 x 25 mm art-glass beads
- 2-3 g 8° or 6° seed beads
- 25-30 g 10° or 11° triangle beads
- 30-35 g 11° seed beads
- 2 g 15° seed beads
- 36-42 in. (.9-1.1 m) 14-gauge insulated electrical wire
- Fireline 6 lb. test
- beading needles, #12
- heavy-gauge wire cutters

**EDITOR'S NOTE:** I used 16-gauge craft wire instead of 14-gauge insulated electrical wire. The results were comparable, but the shiny surface of the craft wire does show through the beadwork a bit more. — Lesley



## Assembly

**[1]** Lay your sticks in the shape of a necklace, taking care to place the sticks at the front so that a fork between two sticks will fit into a fork at the opposite end to clasp the necklace (photo a). Note where you want to connect the sticks to each other.



The different sizes and arrangements of the sticks leave plenty of room for creative interpretation.

**DESIGNER'S NOTE:** Mixing two similar colors of matte seed beads, such as matte brown and matte gray iris, gives the "bark" an exotic, mottled look.

### Jewelry designer

*Sally Shore began her artistic career as a graphic designer in the late 1960s. In 1991, she began weaving with ribbons, and first incorporated beads into her designs in 2001. Suzanne Golden's "They're alive" article in Bead&Button magazine (October 2002) was the catalyst for her interest in bead weaving. Participating in the Convergence competition with Nikki Thornburg-Lanigan pushed her to work beyond her favorite techniques and come up with new ways to incorporate art beads into her work. You can see more of Sally's designs on her Web site, ribbonweaver.net, or contact her via e-mail at sjshore@optonline.net or telephone at (516) 647-5052.*



### Bead artist

*Nikki Thornburg-Lanigan grew up in North Carolina, in the U.S., where arts and crafts are a part of everyday life. After receiving a B.A. in sculpture, she experimented with pottery, welding, painting, drawing, pouring metals, and stained glass, but still hadn't found her artistic passion. In 2001, she took a bead-making class at the Sawtooth Center in Winston-Salem, N.C. Once the teacher lit the torch, that was it — Nikki was a glass artist. She received a regional artist grant from Catawba County Council for the Arts, and was able to start her own business. Bead making combines all the aspects of art that Nikki loves: color, creativity, fire, and instant gratification. Visit Nikki's Web site, thornburgbeadstudio.com, to see more of her work.*



## THREAD AND KNOTS

### Adding thread

To add a thread, sew into the beadwork several rows prior to the point where the last bead was added. Sew through the beadwork, following the thread path of the stitch. Tie a few half-hitch knots (see Half-hitch knot) between beads, and exit where the last stitch ended.

### Conditioning thread

Use either beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon thread. Wax smooths the nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Stretch the thread, then pull it through the conditioner.

### Ending thread

To end a thread, weave back into the beadwork, following the existing thread path and tying two or three half-hitch knots (see Half-hitch knot) between beads as you go. Change directions as you weave so the thread crosses itself. Sew through a few beads after the last knot, and trim the thread.

### Half-hitch knot

Pass the needle under the thread between two beads. A loop will form as you pull the thread through. Cross back over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.



### Overhand knot

Make a loop with the thread. Pull the tail through the loop, and tighten.



### Square knot

[1] Cross the left-hand end of the thread over the right, and bring it under and back up.

[2] Cross the end that is now on the right over the left, go through the loop, and pull both ends to tighten.



### Stop bead

Use a stop bead to secure beads temporarily when you begin stitching. Choose a bead that is distinctly different from the beads in your project. String the stop bead, and sew through it again in the same direction. If desired, sew through it one more time for added security.



### Surgeon's knot

[1] Cross the left-hand end of the thread over the right twice. Pull to tighten.

[2] Cross the end that is now on the right over the left, go through the loop, and tighten.



## STITCHES

### Bead embroidery Beaded backstitch



To stitch a line of beads, come up through the fabric from the wrong side. Pick up three beads. Place the thread where the beads will go, and go through the fabric right after the third bead. Come up between the second and third beads, and go through the third bead again. Pick up three more beads, and repeat. For a tighter stitch, pick up only one or two beads at a time.

### Stop stitch

On the top surface of the fabric, pick up two beads, skip the last bead, and sew back through the first bead and the fabric.

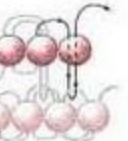


### Brick stitch

[1] Begin with a ladder of beads (see Ladder stitch), and position the thread to exit the top of the last bead. The ends of each new row will be offset slightly from the previous row. To work the typical method, which results in progressively decreasing rows, pick up two beads. Sew under the thread bridge between the second and third beads in the previous row from back to front. Sew up through the second bead added, down through the first bead, and back up through the second bead.



[2] For the row's remaining stitches, pick up one bead per stitch. Sew under the next thread bridge in the previous row from back to front, and sew back up through the new bead.



The last stitch in the row will be positioned above the last two beads in the row below, and the row will be one bead shorter than the previous row.

To increase at the end of the row, add a second stitch to the final thread bridge in the row.



### Crossweave technique

Crossweave is a beading technique in which you string beads on both ends of a length of thread or cord and then cross the ends through another bead.

### Herringbone stitch

#### Flat

[1] Start with an even number of beads stitched into a ladder (see Ladder stitch). Turn the ladder, if necessary, so your thread exits the end bead pointing up.



[2] Pick up two beads, and sew down through the next bead in the ladder (a-b). Sew up through the third bead in the ladder, pick up two beads, and sew down through the fourth bead (b-c). Repeat across the ladder.



[3] To make a turn, sew down through the end bead in the previous row and back through the last bead of the pair you just added (a-b). Pick up two beads, sew down through the next bead in the previous row, and sew up through the following bead (b-c). Continue adding pairs of beads across the row. You may choose to hide the edge thread by picking up an accent or smaller bead before you sew back through the last bead of the pair you just added.

#### Tubular

[1] Stitch a ladder (see Ladder stitch) with an even number of beads, and form it into a ring. Your thread should exit the top of a bead.

[2] Pick up two beads, and sew through the next bead in the previous round (a-b). Sew up through the next bead, and repeat around the ring to complete the round (b-c).

[3] You will need to step up to start the next round. Sew up through two beads — the next bead in the previous round and the first bead added in the new round (c-d).

Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.



#### Ladder stitch

##### Traditional method

[1] Pick up two beads, sew through the first bead again, and then sew through the second bead (a-b).

[2] Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead (b-c). Continue for the desired length.



This technique produces uneven tension along the ladder of beads because of the alternating pattern of a single thread bridge on one edge between two beads and a double thread bridge on the opposite edge between the same two beads. You can easily correct the uneven tension by zigzagging back through the beads in the opposite direction. This creates a double thread path along both edges of the ladder and aligns the beads right next to each other but fills the bead holes with extra thread, which can cause a problem if you are using beads with small holes.

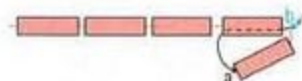
##### Crossweave method



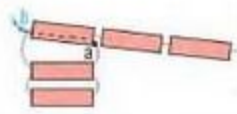
[1] Center a bead on a length of thread with a needle attached to each end.

[2] Working in crossweave technique (see Crossweave technique), pick up a bead with one needle, and cross the other needle through it (a-b and c-d). Add all subsequent beads in the same manner.

##### Alternative method



[1] Pick up all the beads you need to reach the length your pattern requires. Fold the last two beads so they are parallel, and sew through the second-to-last bead again in the same direction (a-b).



[2] Fold the next loose bead so it sits parallel to the previous bead in the ladder, and sew through the loose bead in the same direction (a-b). Continue sewing back through each bead until you exit the last bead of the ladder.

#### Forming a ring

If you are working in tubular brick or herringbone stitch, form your ladder into a ring to provide a base for the new technique. With your thread exiting the last bead in the ladder, sew through the first bead and then through the last bead again, or cross the needles through the first bead if you are using the crossweave method.

#### Peyote stitch

##### Flat even-count



[1] Pick up an even number of beads (a-b). These beads will shift to form the first two rows.

[2] To begin row 3, pick up a bead, skip the last bead strung in the previous step, and sew through the next bead in the opposite direction (b-c). For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead, exiting the first bead strung (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."

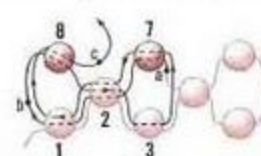
[3] For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row (d-e). To count peyote stitch rows, count the total number of beads along both straight edges.

##### Flat odd-count

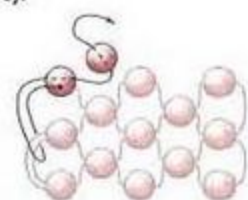
Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

Work the traditional odd-row turn as follows:

[1] Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last two beads.



[2] Work a figure 8 turn at the end of row 3: Pick up the next-to-last bead (#7), and sew through #2, then #1 (a-b). Pick up the last bead of the row (#8), and sew through #2, #3, #7, #2, #1, and #8 (b-c).



[3] You can work this turn at the end of each odd-numbered row, but this edge will be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, then sew under the thread bridge immediately below. Sew back through the last bead added to begin the next row.

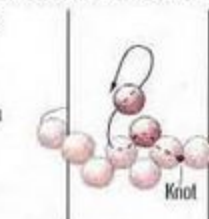
#### Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, you work in rounds.

[1] Start with an even number of beads in a ring.

[2] Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.

[3] You need to step up to be in position for the next round. Sew through the first bead added in round 3 (a-b). Pick up a bead, and sew through



the second bead in round 3 (b-c). Repeat to achieve the desired length.

#### Circular

Circular peyote is also worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increases or using larger beads. If the rounds do not increase, the edges will curve upward.

#### Two-drop

Two-drop peyote follows the same stitching pattern as basic flat or tubular peyote, but you work with pairs of beads instead of single beads.



Start with an even number of beads divisible by four. Pick up two beads (stitch 1 of row 3), skip two beads, and sew through the next two beads. Repeat across the row or round.



#### Zippering up or joining

To join two sections of a flat peyote piece invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.

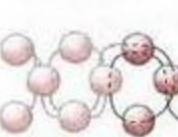


#### Right-angle weave

##### Flat

[1] To start the first row of right-angle weave, pick up four beads, and tie them into a ring. Sew through the first three beads again.

[2] Pick up three beads. Sew through the last bead of the previous ring (a-b), and continue through the first



two beads picked up in this stitch (b-c).

[3] Continue adding three beads per stitch until the first row is the desired length. You are sewing rings in a figure 8 pattern, alternating direction with each stitch.

#### Joining a strip into a tube

[1] Position the needle so the thread exits a side edge bead pointing toward the end of the strip. Pick up a bead, and sew through the opposite edge bead (a-b). Pick up a bead, and sew through the first edge bead (b-c), the first three beads, and the next edge bead (c-d).



[2] Pick up a bead, and sew through the three beads in the previous stitch, the bead picked up in this stitch, and the next edge bead (d-e). Repeat for the length of the strip.

#### Square stitch



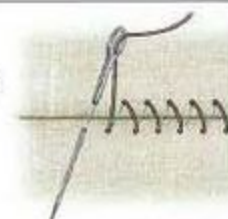
String the required number of beads for the first row. Then pick up the first bead of the second row. Sew through the last bead of the first row and the first bead of the second row again. The new bead sits on top of the bead in the previous row, and the holes are parallel.



Pick up the second bead of row 2, and sew through the next bead in row 1 and the new bead in row 2. Repeat this step for the entire row.

#### Whip stitch

To join two layers of fabric with a finished edge, exit one layer. Cross over the



edge diagonally, and stitch through both layers in the same direction about 1/16 in. (2 mm) away from where your thread exited. Repeat.

## WIRE TECHNIQUES

### Crimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. For a more finished look, use crimping pliers:

[1] Position the crimp bead in the hole that is closest to the handle of the crimping pliers.

[2] Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure



one wire is on each side of the dent.

[3] Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half. [4] Tug on the wires to ensure that the crimp is secure.

### Loops and jump rings: opening and closing

[1] Hold a loop or a jump ring with two pairs of pliers.

[2] To open the loop or jump ring, bring the tips of one pair of pliers toward you, and



push the tips of the other pair away from you. Reverse the steps to close the open loop or jump ring.



### Loops, plain

[1] Using chainnose pliers, make a right-angle bend approximately 1/4 in. (6 mm) from the end of the wire.

[2] Grip the tip of the wire with roundnose pliers. Press downward slightly, and rotate the wire into a loop.

[3] Let go, then grip the loop at the same place on the



pliers, and keep turning to close the loop.

The closer to the tip of the roundnose pliers that you work, the smaller the loop will be.



### Loops, wrapped

[1] Using chainnose pliers, make a right-angle bend approximately 1/4 in. (3.2 cm) from the end of the wire.

[2] Position the jaws of the roundnose pliers in the bend.

[3] Curve the short end of the wire over the top jaw of the roundnose pliers.

[4] Reposition the pliers so the lower



jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

[5] To complete the wraps, grasp the top of the loop with chainnose pliers.

[6] Wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers.



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